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MELODIES AND HOW TO HARMONIZE THEM

WITH ILLUSTRATIONS FROM
ANCIENT AND MODERN SOURCES

BY

EDMONDSTOUNE DUNCAN

By the same author:
"Key to 'Melodies and How to Harmonize Them'"

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1906

To

SIR HUBERT PARRY, BART.

MUS. DOC., M. A., OXON. ET CANTAB.

Professor of Music in the University of Oxford, Director of the Royal College of Music, London, this little book is respectfully dedicated by his former pupil,

The Author.

B. M. Co. 4391

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PREFACE.

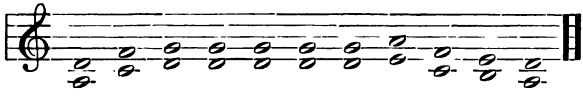
WHEN Thomas Morley in 1597 issued his "Plaine and easie Introduction to practicall Musicke" he exclaimed on the great difficulty in setting down rules such as might stand the test of practical experience. "Then did I see," he continues, "the most part of mine owne precepts false and easie to be confuted by the works of Taverner, Fairfax, Cooper, and infinite more, whose names it would be too tedious to set downe in this place."

Writers of our own day need fear no longer the confutations of Taverner, Fairfax and Cooper; but Prout, Macfarren and Ouseley may cause them to think twice before venturing unarmed (with well-tested maxims) into their domain. The author of the present little work, (rightly or wrongly), has no such concern. For as little attempt has been made to reduce the practice (of adding parts beneath melodies) to any very definite rule, so is there but small risk of setting down hasty conclusions, that appear as rules to the eye, but do not bear the proof of practice. For his rules, the student must still go to the harmony-book, which of course cannot be dispensed with.

Illustration is here employed; and by illustration alone, in the author's opinion, can the *Harmonization of Melodies* be adequately taught. A book

thus designed has, however, this important recommendation, namely, that it is practically a systematised reproduction of the same process that took place in the gradual development of the science of harmony, as it is known to-day.*

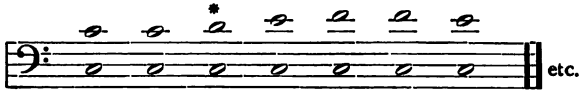
Briefly to mention the early history connected with this matter, it appears that though the ancients knew of the simpler harmonic combinations and even tabulated them, as far as is known they put them to no practical use. The Greek scales, full of melodic resource, proved unsuitable for harmony, or at least rendered the task a very difficult one. †

Hucbald, (who lived until about 930), is generally credited with being the first to collect and set forth the initial attempts of the earliest known harmonists, of whom in all likelihood he himself was one. In his § "Musica Enchiriadis," he mentions that "there are three kinds of symphony," (i. e., harmony) "in the fourth, fifth, and octave, and as the combination of some letters and syllables is more pleasing to the ear than others, so it is with sounds in music. All mixtures are not equally sweet."

* "Formerly they used to compose from the bass, but modern authors compose from the treble, when they make counterpoint or basses to tunes or songs" — the opposite view is thus expressed in "The Art of Descant," attributed to Henry Purcell. — Playford's Introduction, 10th edition, 1683.

† The material and origin of Polyphony with the Greeks is well shown in "The Oxford History of Music" (Vol. 1) by Professor Wooldridge.

§ Odo, abbot of Tomières, has been latterly credited with the authorship of this ancient and learned work.

Burney quotes the above example from Hucbald, and adds, speaking of that which immediately follows: — " Hucbald's idea that one voice might wander at pleasure through the scale, while the others remained fixed, shows him to have been a man of genius and enlarged views, who, disregarding rules, could penetrate beyond the miserable practice of his time, into our points d'orgue, pedale, and multifarious harmony upon a holding note, or single bass, and suggest the principle, at least, of the boldest modern harmony."



Te hu - mi - les fa - mu - li.

" The origin of passing notes is indicated," says Sir Hubert Parry, " as will be observed in the use of a ninth transitionally between the combinations of the octave and the tenth." (See * in above example.)

The use of consecutive fourths and fifths, now, of course, abandoned, lasted no less than four centuries. Through the succeeding stages of the development of harmony it is not the author's intention to go. One important issue may, however, be noted, namely the discovery of counterpoint, thought by Helmholtz to be a chance discovery " to amuse social meetings."* For " it was a new and amusing discovery that two totally independent melodies might be sung together and yet sound well." Thus originated the " Discantus " or counterpoint of Franco of Cologne, and in due season the whole practice of counterpoint which reached such a remarkable perfection during the period from the 14th to the 17th centuries.

* This need not be taken too seriously. The old Greek system of *magadising* is to be regarded as the fundamental principle of Polyphony.

But for the history of the growth of harmony and counterpoint readers must be referred to the numerous volumes which directly treat of these matters.

The aim of our book is chiefly practical.

An average student finds it difficult to begin harmonizing melodies, and he is usually left to pick it up by himself, with what aid he may derive from counterpoint and occasional remarks from his teacher.

To such an one, the present treatise should appeal, while to the really gifted student, (who finds melodies and basses offer no difference in degree of difficulty), benefit may accrue from a perusal of the examples, some of which are rare.* Doubtless the most sensible method of employing the work will be to use it concurrently with a Manual on Harmony. Of the older text-books Goss's may be recommended for the excellence of its examples. Those who desire something newer will do well to turn to Dr. Charles Vincent's "Harmony Diatonic and Chromatic," — one of the most practical of modern treatises. In due course, as the student advances, his attention should be directed to the works of Dr. Prout, in whose safe hands we may leave him.

In order then to assist the average student, to help to prepare him for any of the best class of examinations, and to encourage a more intelligent view of the making of music, this modest little essay is put forward in the confident belief that some such work has long been wanted.

EDMONDSTOUNE DUNCAN.

January, 1905.

*An analytical key, in course of preparation, will offer many interesting solutions of the 110 exercises contained in the present volume.

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MELODIES AND HOW TO HARMONIZE THEM.

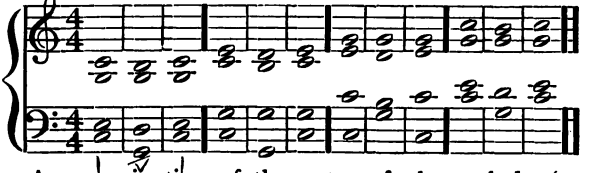
CHAPTER I.

STUDY OF CADENCES.

A SIMPLE and practical introduction to the harmonization of melodies will be found in the **study of cadences.**

The half-close and perfect cadence sharing the same chords, namely, tonic and dominant, may be taken first. Keeping both chords in their root form, but with the several notes in turn in the top part, we obtain some such result as the following:

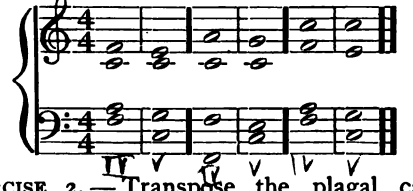
Example 1. — Perfect Cadences.



An examination of the notes of the melody (or upper part) will show that of a possible seven in the scale, we can, by means of these two chords, already harmonize five degrees of the scale.

EXERCISE 1. — Transpose Example 1 into the attendant keys of G and F, either with an instrument or on paper.

With the help of the **Plagal Cadence** we shall be enabled to complete the harmonization of the scale, for the first of its two chords (the subdominant) contains the two notes which before we were obliged to pass over. These, of course, were the 4th and 6th of the scale.

Example 2.—The Plagal Cadence.

EXERCISE 2.—Transpose the plagal cadence, in its three positions, to the attendant keys of G and F.

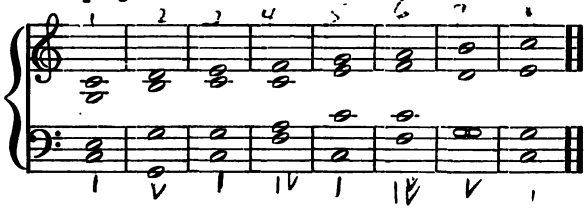
From the three chords thus far employed, we may now construct a table, showing suitable chords to be placed beneath each degree of the major scale.

Melody.	Harmony.	Richter's Figuring.
1ST NOTE	Tonic or Subdominant.	$\left\{\begin{matrix}\frac{1}{1\text{ or }4}\\ \text{I IV}\end{matrix}\right.$
2D NOTE	Dominant.	$\left\{\begin{matrix}\frac{2}{5}\\ \text{V}\end{matrix}\right.$
3D NOTE	Tonic.	$\left\{\begin{matrix}\frac{3}{1}\\ \text{I}\end{matrix}\right.$
4TH NOTE	Subdominant.	$\left\{\begin{matrix}\frac{4}{4}\\ \text{IV}\end{matrix}\right.$
5TH NOTE	Tonic or Dominant.	$\left\{\begin{matrix}\frac{5}{1\text{ or }5}\\ \text{I V}\end{matrix}\right.$

6TH NOTE	IV	Subdominant	$\left\{\begin{matrix}\frac{6}{4}\\ \text{IV}\end{matrix}\right.$
7TH NOTE	V	Dominant	$\left\{\begin{matrix}\frac{7}{5}\\ \text{V}\end{matrix}\right.$
8TH NOTE	I	Tonic	$\left\{\begin{matrix}\frac{8}{1}\\ \text{I}\end{matrix}\right.$

The upper figure (in the third column) shows the melody note, the lower figure gives the bass note, and the Roman numeral gives the root. This is a modification of the well-known system invented by Gottfried Weber, and since followed by M. Hauptmann, E. F. E. Richter, and most recent writers. See also, Chap. X., of Dr. Vincent's "Harmony," which gives an ingenious system for the figuring of *melodies*.

With the assistance of the table, let us now harmonize a major scale.

Example 3.

EXERCISE 3.—Transpose the above passage to the keys of G and F.

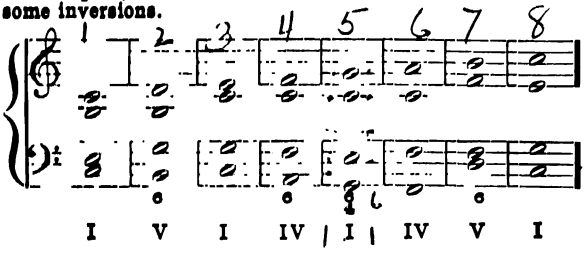
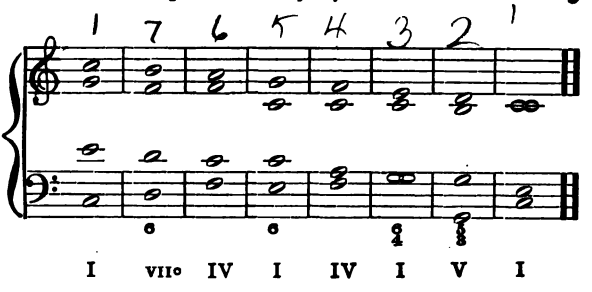
Observe the awkward motion of the bass in the above example. The progression from subdominant to dominant in the sixth and seventh bars is also unsatisfactory. The chords are excellent in themselves, but do not progress naturally. Let us now extend our table of chords, not by adding new ones, but by means of inversions of the three in use.

A 2nd major table, admitting a few inversions.

1ST NOTE	Tonic, Subdominant and their inversions.	$\left\{\begin{matrix}\frac{1\ \ldots}{1\ 3\ 5}\ \ \frac{1\ \ldots}{4\ 6\ 8} \\ \text{I}\ \ldots\ \ \text{IV}\ .\ .\end{matrix}\right.$
2ND NOTE	Dominant, and its first inversion.	$\left\{\begin{matrix}\frac{2}{5}\ \ \frac{2}{7} \\ \text{V}\ .\ .\ .\ .\ .\end{matrix}\right.$
3RD NOTE	Tonic, and its 2nd inversion only.	$\left\{\begin{matrix}\frac{3}{1}\ \ \frac{3}{5} \\ \text{I}\ .\ .\ .\ .\ .\end{matrix}\right.$
4TH NOTE	Subdominant, and its inversions.	$\left\{\begin{matrix}\frac{4\ \ldots}{4\ 6\ 1} \\ \text{IV}\ .\ .\end{matrix}\right.$
5TH NOTE	Tonic, and its inversions, Dominant, and its 1st inversion.	$\left\{\begin{matrix}\frac{5\ \ldots}{1\ 3\ 5}\ \ \frac{5\ \ldots}{5\ 7} \\ \text{I}\ \ldots\ \ \text{V}\ \ldots\end{matrix}\right.$
6TH NOTE	Subdominant, and the 2nd inversion.	$\left\{\begin{matrix}\frac{6\ \ldots}{4\ \ 1} \\ \text{IV}\ .\ .\end{matrix}\right.$
7TH NOTE	Dominant, and 6–3 or 6–4–3 on 2nd degree of the bass.	$\left\{\begin{matrix}\frac{7}{5}\ \ \frac{7}{2} \\ \text{V}\ .\ .\ .\ .\ .\end{matrix}\right.$
8TH NOTE	(Like No. 1.)	(See No. 1.)

With the greater freedom allowed by our table, we may now obtain some such result as the following:

Example 4.—The Scale harmonized with Triads and some inversions.

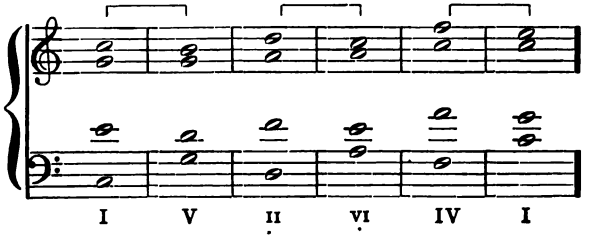


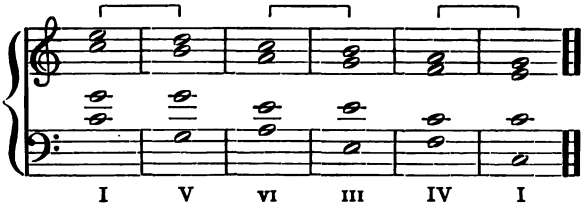
EXERCISE 4.—Transpose Example 4 into the keys of G and F.

It will be seen from the above example that though the roots of the chords employed are unchanged, the inversions allow of our avoiding the wide skips of the previous bass, while the whole effect is smoother and more connected.

Let us now add to the list (of available chords) the triads formed on the supertonic, mediant and submediant. These, being minor triads, belong as much, or more, to the relative minor key. They are especially useful in sequences of chords; as for example, in the following or any similar passage.

Example 5.—Sequence, employing the three minor triads.

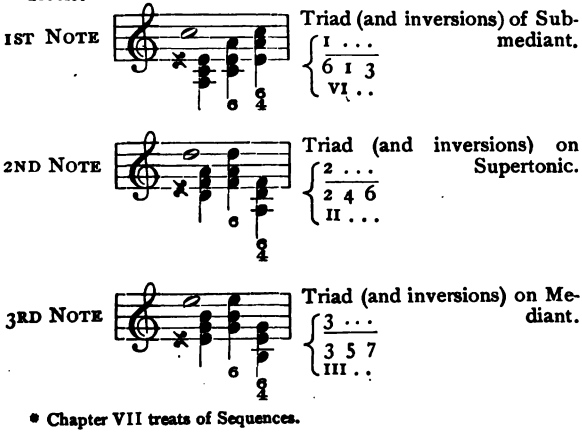




EXERCISE 5.— Transpose into G and F.

The progression of the first two chords, which may be taken as a half-close (in C major), or even as a plagal cadence (in G major), is systematically reproduced by advancing one step (of a note or two) at a time; (bars 1 to 6). Another sequence * of descending notes follows; (bars 7 to 12).

The use of these additional chords considered from the point of view of the melody is shown in the next table.



* Chapter VII treats of Sequences.

4TH NOTE (Like No. 2.)

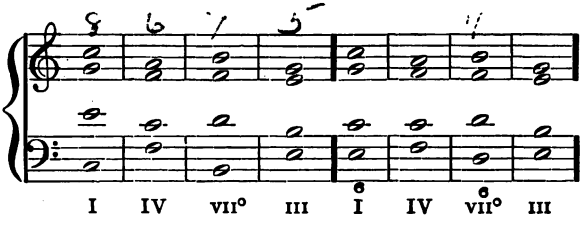
5TH NOTE (Like No 3.)

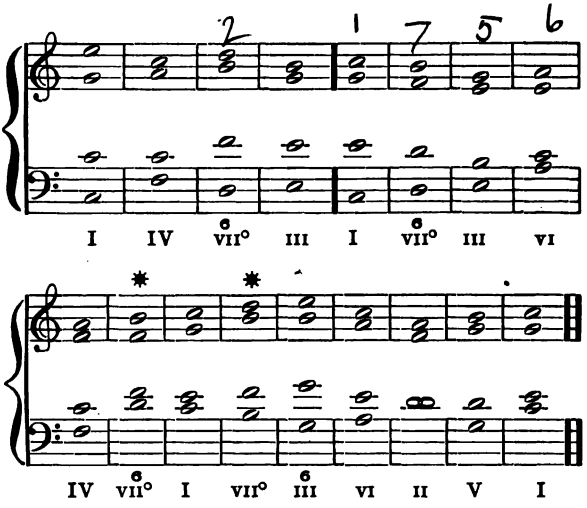
6TH NOTE (Like No. 2.)

7TH NOTE (No change.)

The triad (the Diminished) which is formed on the 7th or leading note, does not properly belong to the major key, though even there it has a limited use, especially in sequences of chords; it will therefore be included in the table of chords for the minor scales. One illustration of its general employment in the major key may be given in passing. (See Ex. 6.)

Example 6.— Showing a manner of introducing the diminished triad in a major key.





EXERCISE 6.—Transpose into other keys such as G and F.

From the above example it may be seen that the diminished triad is employed beneath numbers 7 and 2 of the major scale (when in the melody) and that the first inversion of the same chord is also available under those notes. (See *.)

Here are the same chords figured.

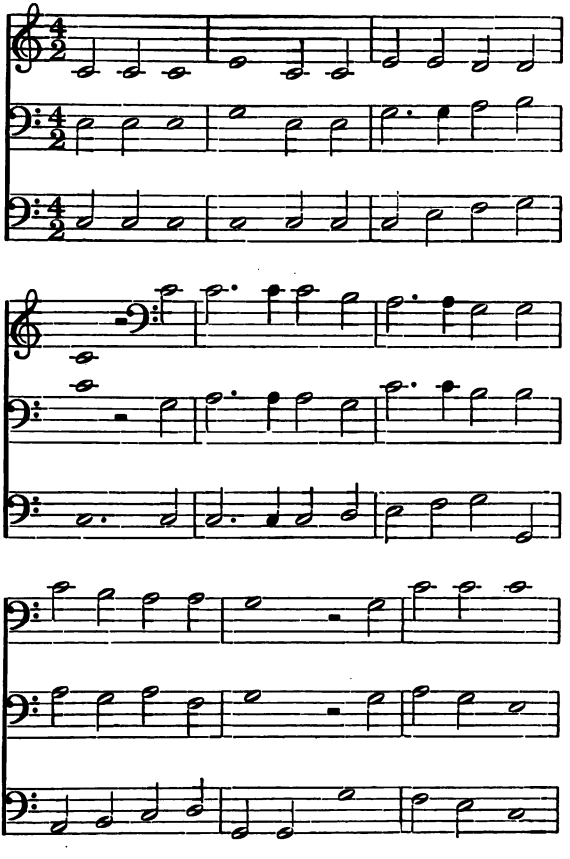
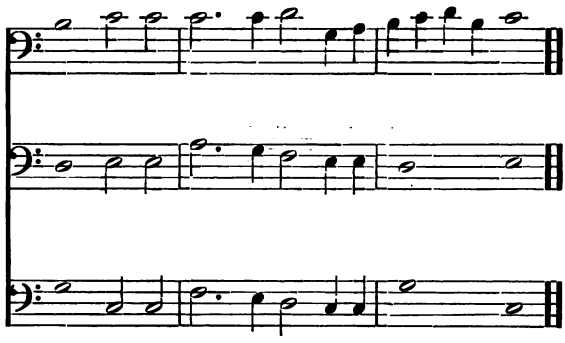
8 6 7 5	8 6 7 5	3 1 2 7
1 4 7 3	3 4 2 3	1 4 2 3
I IV VII° III	I IV VII° III	I IV VII° III

1	7	5	6	6	7	8	2	3	1	6	7	8
1	2	3	6	4	2	1	7	5	6	2	5	1
I	VII°	III	VI	IV	VII°	I	VII°	III	VI	II	V	I

It is to be observed that the Diminished triad is chiefly useful when the next note of the melody **avoids the tonic,** and invites the support of a minor triad. The second inversion of the diminished triad is rarely used in the major key.

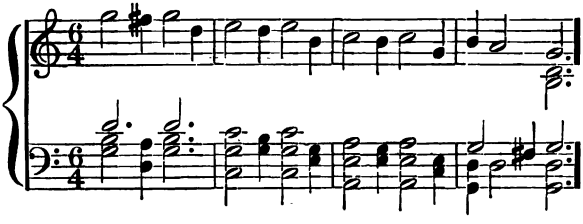
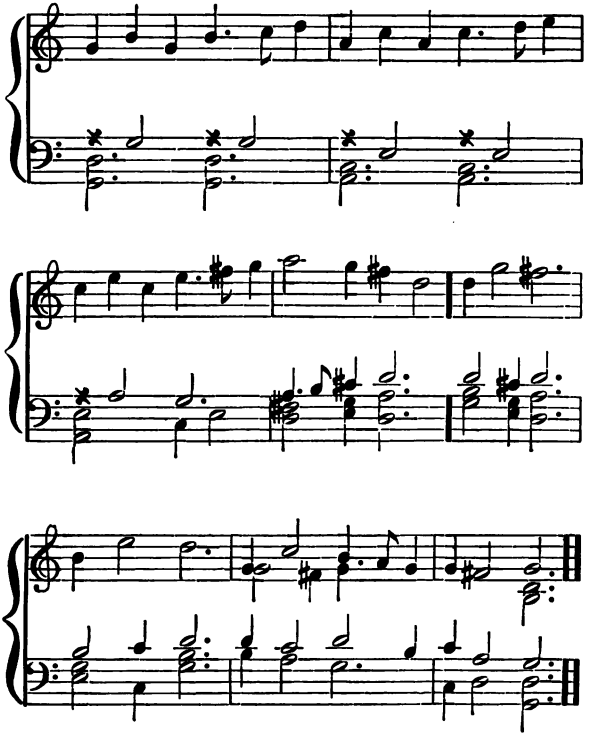
Example 7.

BLOW THY HORN, HUNTER.

From an early 16th Century MS.
in the British Museum.

The three-part example (No. 7) is quoted from an early 16th century MS in the British Museum. Notice how the harmony, which is copied exactly,* omits the 3rd in bar 4 and crosses the two upper parts in bar 6. Note may also be taken of the F-natural in bar 7 (see the middle part), and another crossing of the parts in the 10th bar.

Example 8.

"WATKINS ALE."

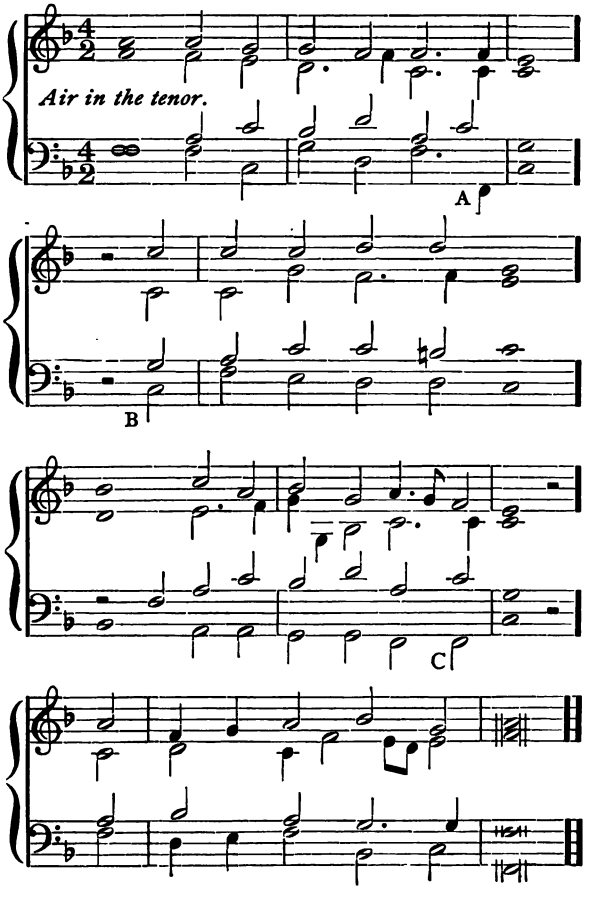
From the Fitzwilliam Virginal Book. Anon. (Version perhaps by Dr. BULL.)

* The song also allows of the melody being placed in the middle, with the (present) 2nd voice above it (transposed an octave).

Our Example 8 is selected from the so-called "Queen Elizabeth's Virginal Book."* The harmony is perhaps by Dr. Bull. It is almost entirely done in triads, and not until the 7th bar is an inversion introduced. The air was once exceedingly popular.

*The popular name for the "Fitzwilliam Virginal Book" (written between 1550–1620).

Example 9.

YORKE TUNE.

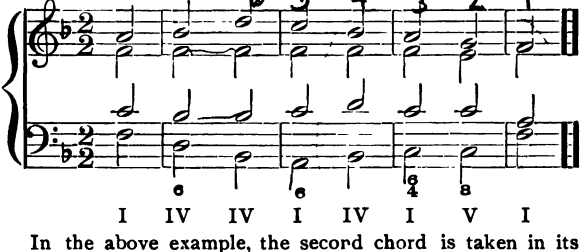
(RAVENSCROFT, 1621.)

JOHN MILTON.

Example No. 9 is taken from Ravenscroft's Psalter, 1621. The melody is placed in the tenor, and the harmony mostly made up of triads. It is by John Milton, the father of the poet. Note that the 3rd is three times omitted (see A, B, and C). It must be pointed out that modern four-part harmony requires this interval to be present in all triads, the exceptions to this rule being few and far between.

General hints on writing basses.*

With the table of chords shown (on p. 4) to be available for the major key, the student may now proceed **to write a bass** to a given melody; several examples of such a procedure follow. Let us take for example the first melody in Goss's "Introduction;" — (Chapter 20).

Example 10. A B C D E F G



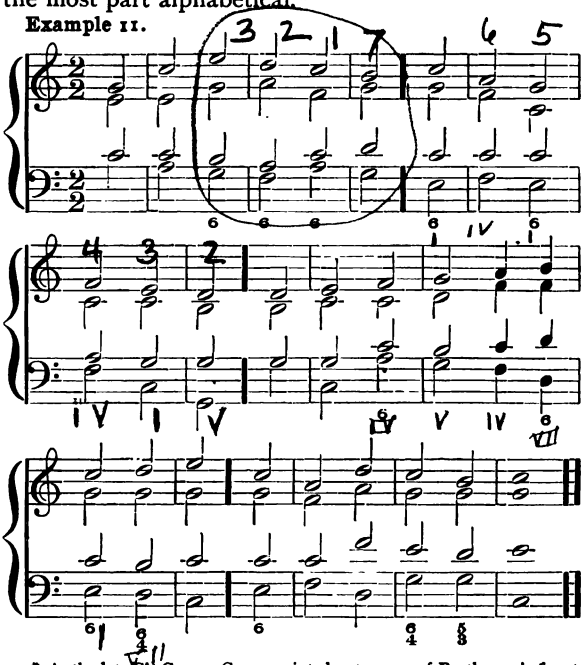
I IV IV I IV I V I

In the above example, the second chord is taken in its first inversion. By this means the root position of the sub-dominant chord (see "B") is successfully approached, by contrary motion, with the two inner parts stationary — always of good effect. Another first inversion is employed for the fourth chord ("C"), which enables the bass to avoid the tonic, which is better kept for the final chord. At "D," "E," "F," and "G" may be seen the ordinary method of harmonizing the alphabetical series of notes, Nos. 4, 3, 2, and 1 of the scale. By means of the 6–4 chord at "E," we may again avoid the root position of the tonic-chord,† which appears in

* See also p. 34.
† This cannot always be done, but it is well to aim at it.

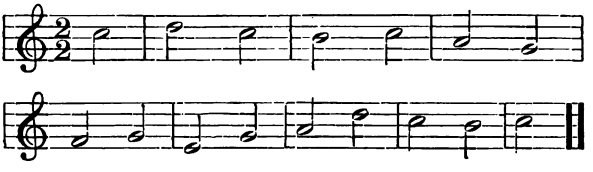
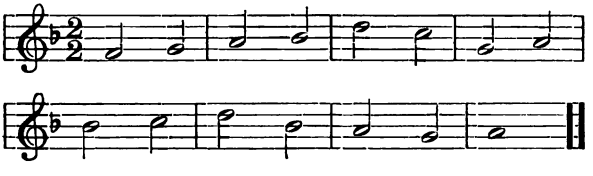
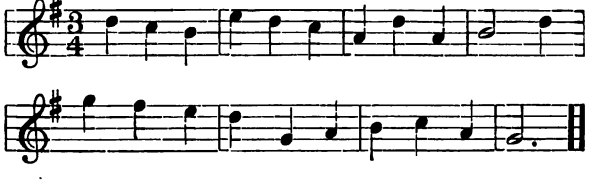
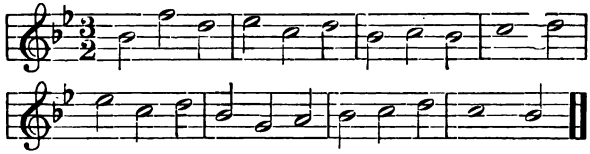
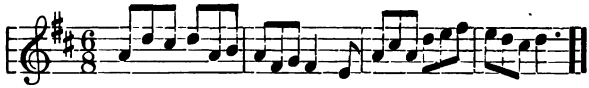
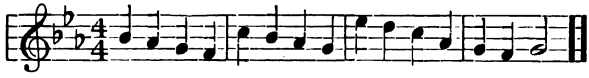
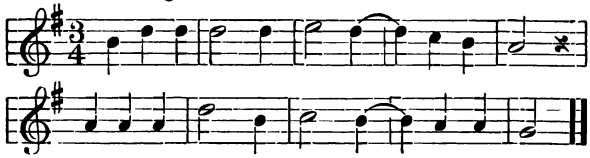
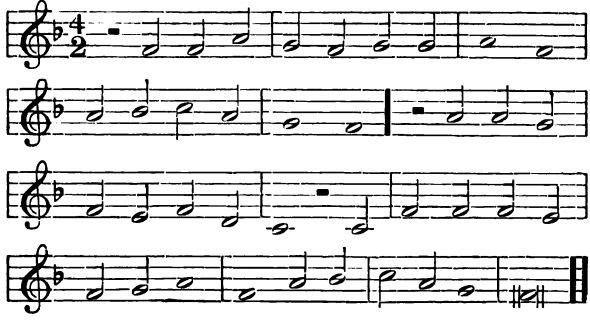
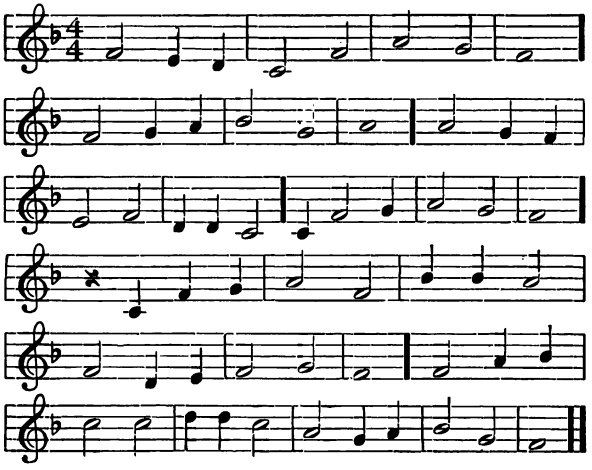
its true place at the end. Let the contrary motion of the bass be carefully noted. In the one place where melody and bass proceed in the same direction (downwards), at "C" and "D," the tenor moves upwards, while the alto is stationary. For smooth chord-writing nothing could be better. In the analysis of a simple passage like this, the student may discover some of the elementary considerations upon which the whole fabric of harmony rests.

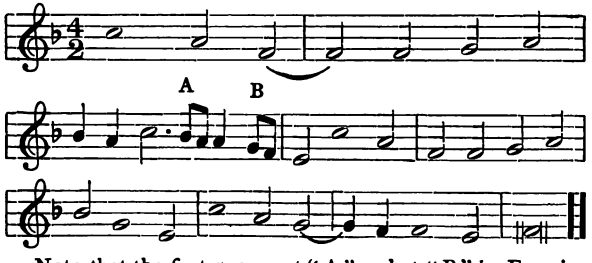
Here is another simple strain, drawn from the same source, which comprises a series of notes for the most part alphabetical.*

Example 11.

* As the late Sir George Grove pointed out, many of Beethoven's finest melodies consist of an alphabetical series of notes; e. g., the theme of the finale of the Ninth Symphony.

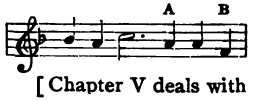
Several of the same features reappear. Thus there is the same attempt at contrary motion, between treble and bass, and a like aim at keeping the inner parts (or at least one of them) stationary, when the treble and bass move in the same direction.

Simple harmonies should be added to the following **ten short melodies,** (Exercises 7 to 16). The table on page 4 will show the principal chords necessary, but occasional use should be made of the supplementary chords given on page 6.

EXERCISE 7.

EXERCISE 8.

EXERCISE 9.

EXERCISE 10.

EXERCISE 11.

EXERCISE 12.

EXERCISE 13.

EXERCISE 14.

EXERCISE 15.

EXERCISE 16 (see note).



Note that the first quaver at "A" and at "B" in Exercise 16 may be ignored, so that the melody could be read thus:



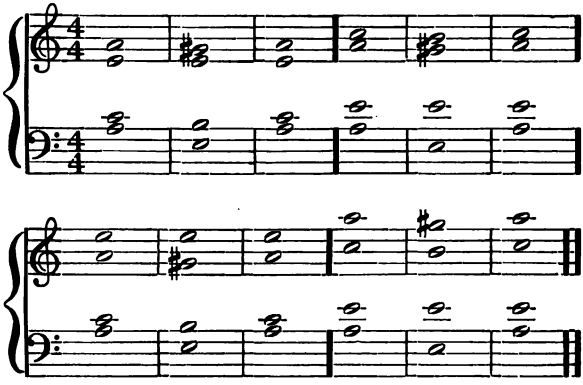
[Chapter V deals with passing-notes.]

CHAPTER II.

THE MINOR SCALES IN ASSOCIATION WITH HARMONY.

THE three forms of the **minor scales,** which are the three varieties now in use of the Locrian or Hypodorian octave (A to A) agree only so far as the first five notes (counting upwards) are concerned.*

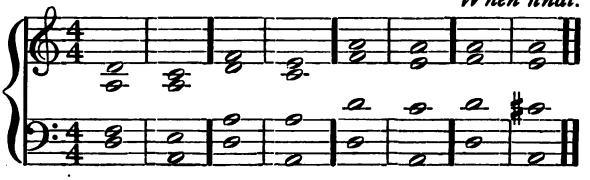
Following the same method employed in regard to the major scale, the two cadences (the half-close and the perfect) may first be applied.

Example 12.

EXERCISE 17.— Transpose Example 12 into the keys of E minor and D minor.

The result is similar to that obtained in Example 1, where all the notes of the scale were harmonized with the exception of the 4th and 6th. These two omissions are supplied with the help of a minor plagal cadence.

*The *Common*, or *Locrian*, or *Hypodorian* octave (A to A) has given us the starting-point of our modern notation; for mediæval musicians, after many experiments, finally settled on calling this octave by the first seven letters of our alphabet." Story of Notation. Abdy Williams. (p. 29.)

Example 13.— Plagal Cadence in Minor Key.

When final.

EXERCISE 18.— Transpose the above cadences into E minor and D minor.

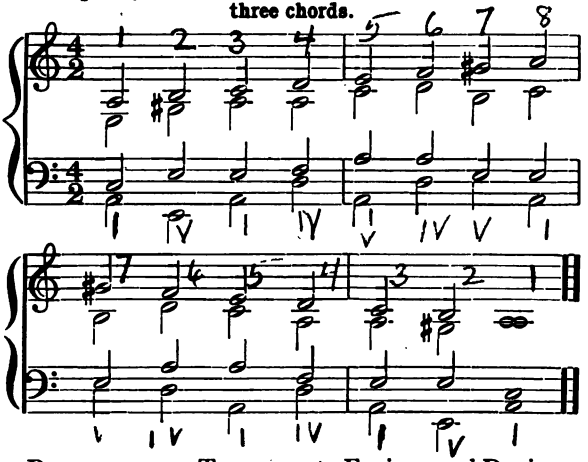
It will be seen from the above example that a major third is introduced in the last chord. The old name for this is the **"tierce de Picardie,"** which commonly appears in the last chord of a minor piece. It may, however, be used in any part of a composition, if it be properly balanced by minor chords.

The table which follows is nearly identical with that given for the major key. It must not be forgotten, however, that as there is an accidentally raised leading-note in the minor, all dominant chords and their inversions are liable to contain that interval.

Table of Minor Scale.

Melody.	**Harmony.**	**Figuring.**
1ST NOTE	Tonic or Subdominant triads.	$\left\{\begin{matrix}\text{I} & \\ \text{I} & 4 \\ \text{I} & \text{IV}\end{matrix}\right.$
2ND NOTE	Dominant (with *raised* third)	$\left\{\begin{matrix}2 \\ 5 \\ \text{V}\end{matrix}\right.$
3RD NOTE	Tonic triad.	$\left\{\begin{matrix}3 \\ \text{I} \\ \text{I}\end{matrix}\right.$
4TH NOTE	Subdominant.	$\left\{\begin{matrix}4 \\ 4 \\ \text{IV}\end{matrix}\right.$

5TH NOTE	Tonic triad, or Dominant triad with a raised third.	$\left\{\begin{matrix}5\\1\ 5\\1\ \text{V}\end{matrix}\right.$
6TH NOTE	(When not raised accidentally) Subdominant triad.	$\left\{\begin{matrix}6\\4\\\text{IV}\end{matrix}\right.$
7TH NOTE	(Raised) Dominant triad (with *raised* third).	$\left\{\begin{matrix}7\\5\\\text{V}\end{matrix}\right.$
8TH NOTE	(Same as No. 1).	(See No. 1).

Example 14.— The Harmonic Minor Scale harmonized in three chords.

EXERCISE 19.— Transpose to E minor and D minor.

The effect of the harmonies in Example 14 (like the corresponding one at No. 3) is obviously crude

With the assistance of the **inversions** of the triads above employed, and to these may now be added the triad on the supertonic and that on the submediant, together with their first inversions, the following table is constructed. In each case the principal chord, suitable for use, is placed first.

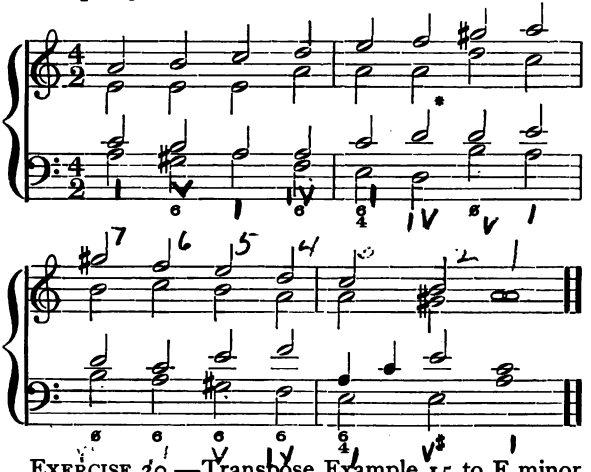
I-VI
IV-II
V III

135 .. I
461 .. IV
572 — V

Extended table of triads and inversions, for minor scales.

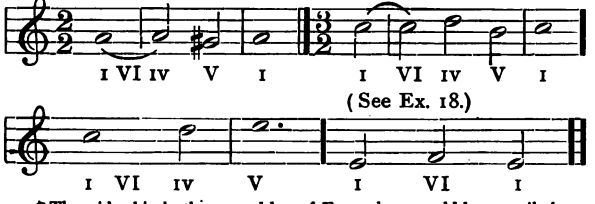
1ST NOTE	Tonic and inversions; Subdominant and inversions	$\left\{\begin{matrix}\frac{1}{1\ 3\ 5} & \frac{1}{4\ 6\ 1} \\ \text{I} & \text{IV}\end{matrix}\right.$
	Submediant, (though rarely with inversions).	$\left\{\begin{matrix}\frac{1}{6\ (1)\ (3)} \\ \text{VI}\end{matrix}\right.$
2ND NOTE	Dominant (with major 3rd,) and inversions; and triad (rarely) on Supertonic, and its 1st inversion (commonly).	$\left\{\begin{matrix}\frac{2}{5\ 7\ 2} & \frac{2}{(2)\ 4} \\ \text{V} \ldots & \text{II}^{\circ}\end{matrix}\right.$
3RD NOTE	Tonic triad and inversions, and Submediant triad.	$\left\{\begin{matrix}\frac{3}{1\ 3\ 5} & \frac{3}{6} \\ \text{I} \ldots & \text{VI}\end{matrix}\right.$
4TH NOTE	Subdominant triad and inversions; Supertonic triad and 1st inversion.	$\left\{\begin{matrix}\frac{4}{4\ 6\ 1} & \frac{4}{2\ 4} \\ \text{IV} \ldots & \text{II}^{\circ}\end{matrix}\right.$
5TH NOTE	Dominant (with major 3rd) and inversions, and Tonic triad and inversions.	$\left\{\begin{matrix}\frac{5}{5\ 7\ 2} & \frac{5}{1\ 3\ 5} \\ \text{V} \ldots & \text{I} \ldots\end{matrix}\right.$
6TH NOTE	(without being raised) Triad and inversions on Subdominant; and triad and 1st inversion on Submediant.	$\left\{\begin{matrix}\frac{6}{4\ 6\ 1} & \frac{6}{6\ 1} \\ \text{IV} \ldots & \text{VI}\end{matrix}\right.$
7TH NOTE	(raised) Triad on the Dominant, (with major 3rd) and its 2nd inversion, [or 6–3 on Supertonic].	$\left\{\begin{matrix}\frac{7}{5\ 2} \\ \text{V} \ldots\end{matrix}\right.$
8TH NOTE	(Like No. 1.)	(See No. 1.)

The inclusion of the 6–3, on a supertonic bass, is somewhat anticipating the chapter on the dominant seventh, to which the chord properly belongs. It is convenient, however, to admit this form of it at the present stage. The inversions (in brackets) are rarely to be used in early practice; while those omitted are better left alone.

Example 15.—Harmonic minor scale harmonized.

EXERCISE 20.—Transpose Example 15 to E minor and D minor.

Returning to the consideration of the 1st, 3d and 6th notes of the melody in connection with the use of the submediant triad (VI), phrases like the following commonly call for the employment of that chord, in one position or another.

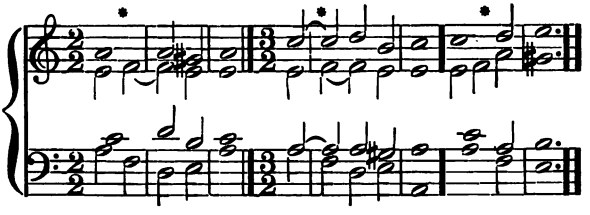
Example 16.



* The wide skip in the second bar of Example 15 could have easily been avoided, by the bass proceeding downwards, to "B"; the parts, however, would have been somewhat too separated.

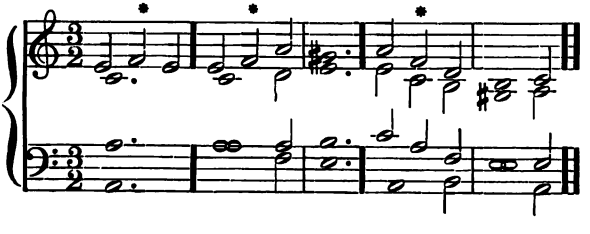
In the first three of these phrases, the sustained note seems to suggest a change of harmony from the tonic; —thus (See chords marked *).

Example 17.

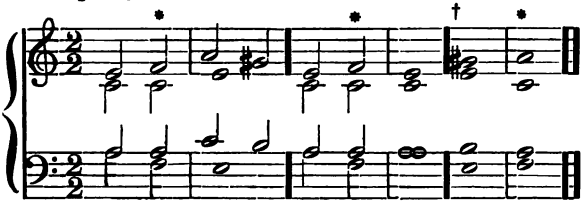


EXERCISE 21.—Transpose Example 17 to E minor and D minor.

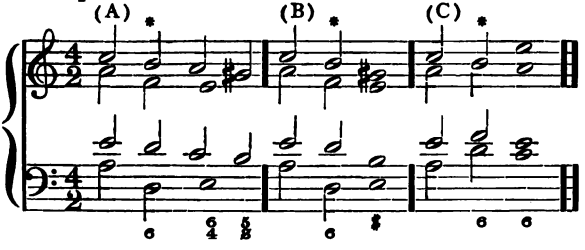
The chord will prove effective where a relief from the tonic is required, or in proceeding to the sub-dominant, or in approaching a half-close, or lastly, a perfect cadence. In the remaining melodic phrase, the submediant harmony (in its first inversion) may be thus introduced: —

Example 18.

EXERCISE 22.—Transpose Example 18 to E minor and D minor.

When the triad itself is employed (beneath No. 6 of the melody) the progression will be somewhat similar:—viz., tonic to dominant, with sometimes a chord between—such as an inversion of the tonic—or it may return to the original chord, or be used to avoid a tonic chord in a cadence.

Example 19.

In a succession of notes in the melody such as 3 2 1 7 (see A), 3 2 7 (see B), or 3 2 5 (see C), the first inversion of the supertonic triad (i.e., a chord of the sixth on the subdominant) may be effectively introduced, as thus:—

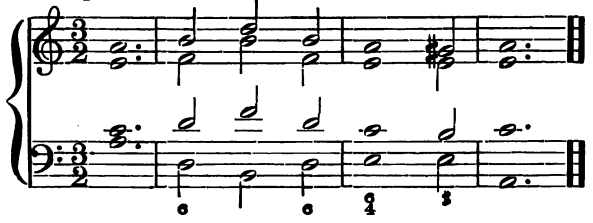
Example 20.



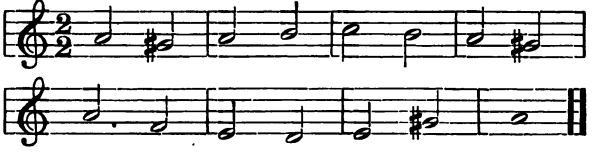
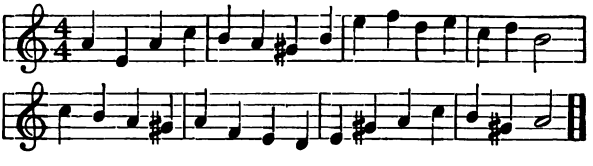
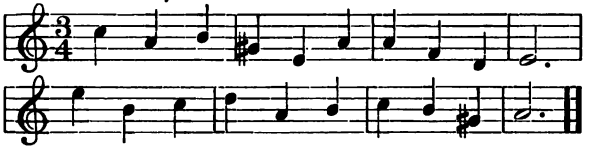
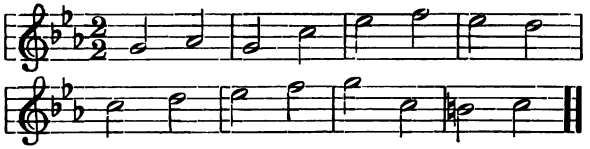
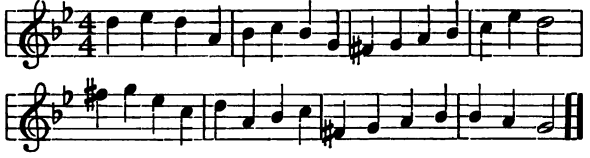
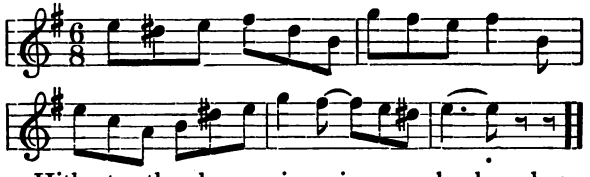
EXERCISE 23.—Transpose to other keys, such as E minor or D minor.

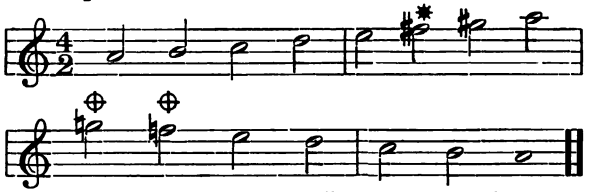
† Compare Example 48.

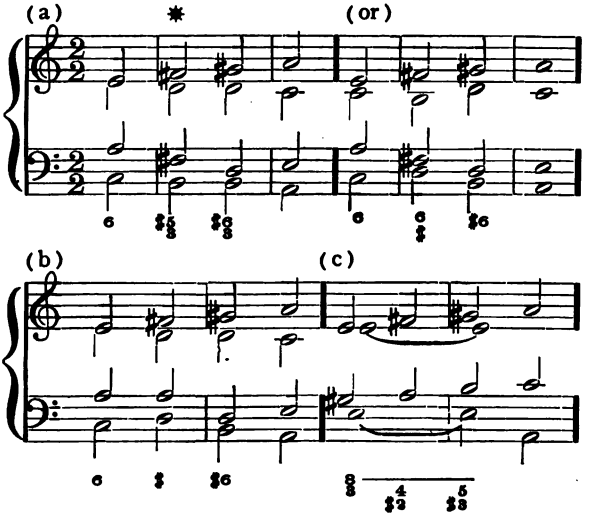
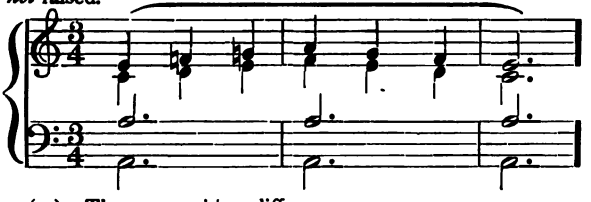
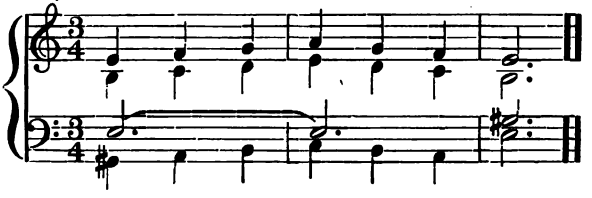
The triad itself on the supertonic is rarely used. The example quoted (No. 21) shows how both chords may be employed in approaching a final cadence.

Example 21.

EXERCISE 24.—Transpose Example 21 to G minor and C minor.

Exercises 25 to 30 are designed to put into practice those observations which have gone before. All the passages are strictly minor, so the table dealing with that form of the scale may be drawn upon exclusively.

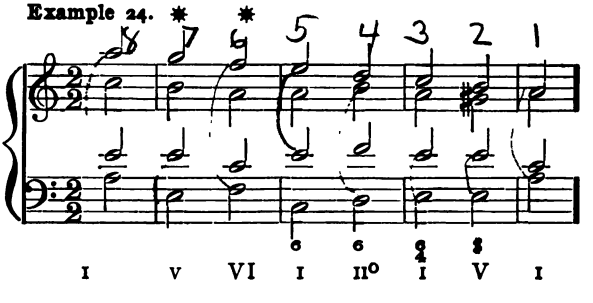
EXERCISE 25.

EXERCISE 26.

EXERCISE 27.

EXERCISE 28.

EXERCISE 29.

EXERCISE 30.

Hitherto the harmonic minor scale has been referred to. In regard to the oldest form, namely the Locrian, little need here be said, as its harmonic possibilities are small. Moreover its peculiarity of having a sixth and seventh, both minor, is common in descending to the **Melodic** (or Arbitrary) **minor scale**; to the discussion of which we may then proceed.

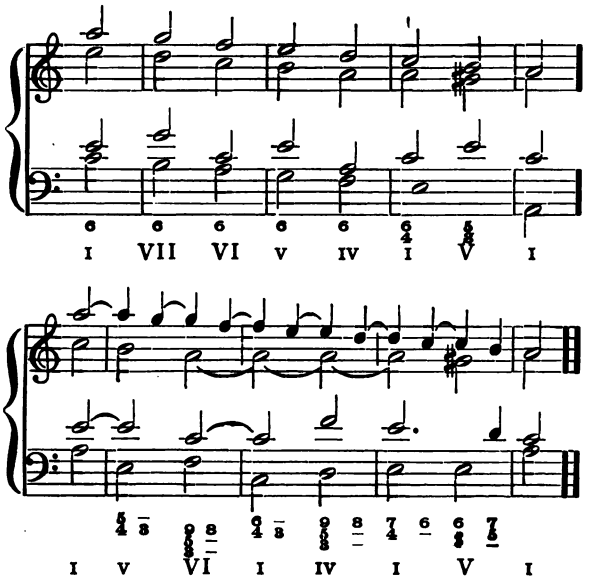
Example 22.

This form of the minor offers some new features. The sixth note of the melody (*) when thus accidentally raised may be supported by a triad (or first inversion) on the supertonic, or by a triad on the subdominant. Both forms are little used nowadays, and a commoner method of dealing with the accidentally raised sixth is seen at Example 23 (c) where the dominant is held in the bass as a pedal.

Example 23.

(d) A simple harmonization, when the 6th and 7th are *not* raised.

(e) The same, with a difference.

EXERCISE 31.—Transpose Example 23 into D minor and E minor.

When the seventh and sixth are **not** accidentally raised, as in the descending form of the scale under consideration, the most usual chords to employ are the triads. The example also quotes the same notes accompanied by sixths, and the triads suspended. (See Example 24.)

Example 24.





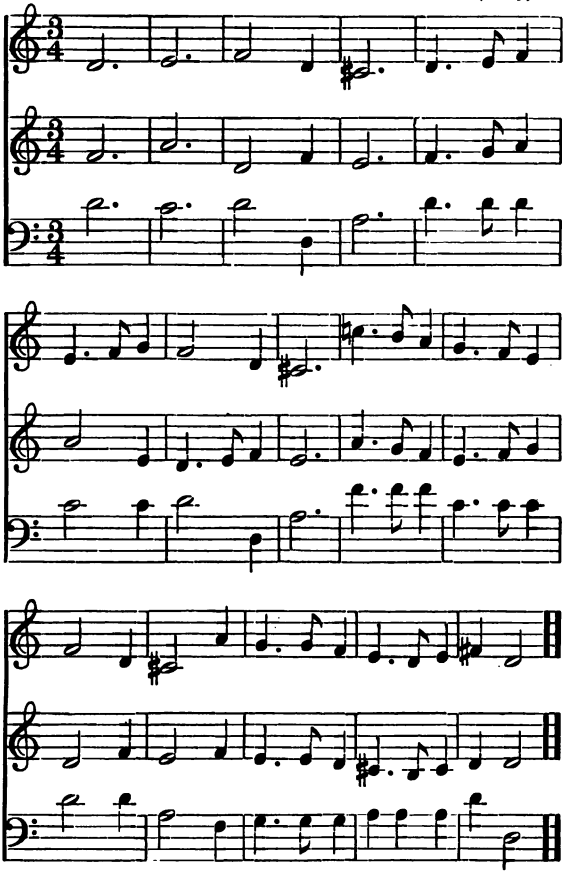
Exercise 32.—Transpose Example 24 into B minor and C minor.

Example 25, ("We be Soldiers Three"), serves to show how the minor was treated in the early seventeenth century, and with what ease the different forms of the minor scale were blended. (See bars 2 and 4; also 6 and 8, etc.)

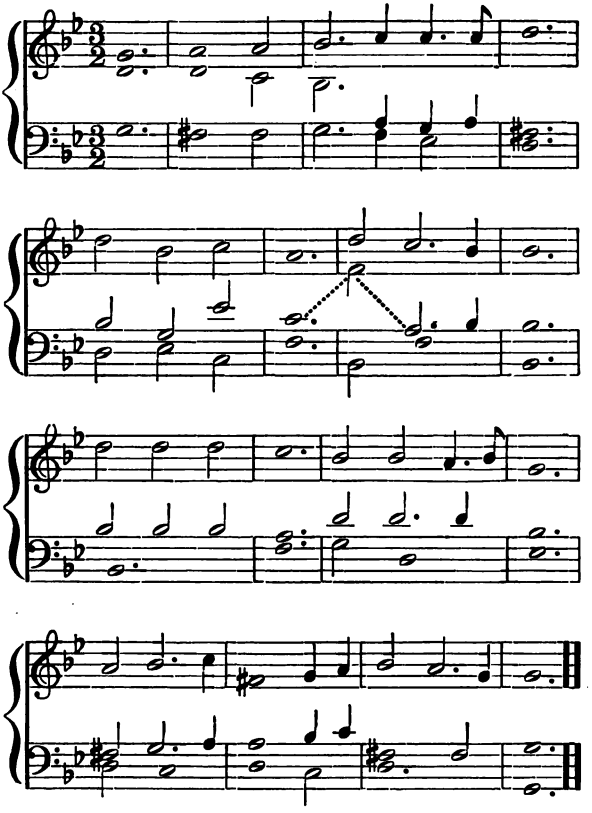
Henry Lawes, friend of the poet Milton, left many good specimens of three-part music. The following (Example 26) illustrates his use of the minor key, when employing harmony. Observe the opening chord with its bare fifth, which is not to be imitated.

Example 25.

"WE BE SOLDIERS THREE."

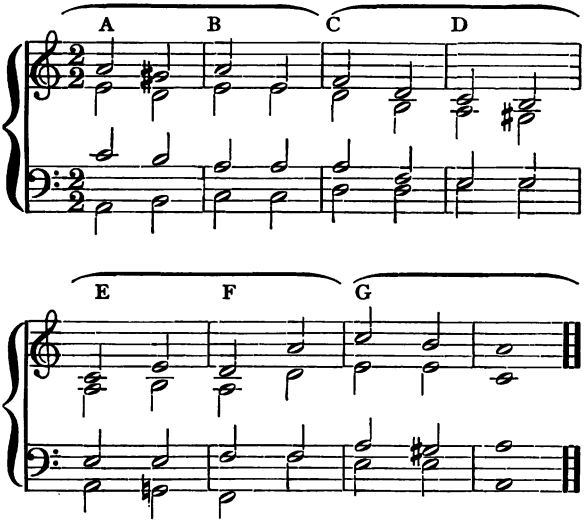
From RAVENSCROFT'S
"Deuteromelia" (1609).

Example 26.*

"COME, CHLORIS, HIE WE TO THY BOWER."

From "Ayres and Dialogues," (Book I, 1653). HENRY LAWES.

*Another version (from a 17th Century MS) is quoted in Example 100. (p. 122).

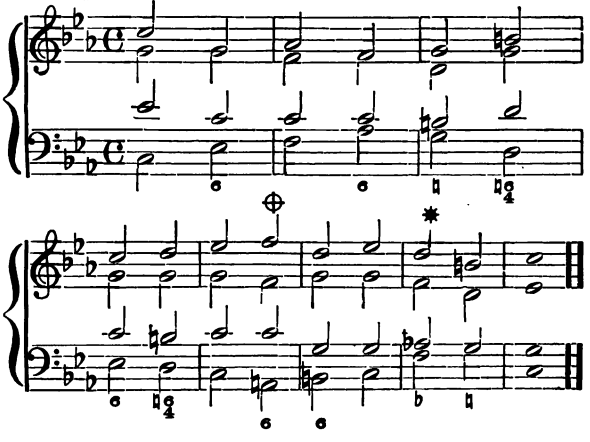
The advanced student may pass lightly over the letter-press from this point to Example 33.

The next two examples illustrate the use of the tables of chords when applied to the minor key.

Example 27.

In Example 27 (A) the leading-note is supported by the chord of the 6th, though the dominant chord would have been nearly as useful. In the second bar (at B) observe how the parts are stationary, while the treble moves down a 4th. Intervals that belong to the same chord are effectively treated in this manner. Another instance of a similar kind is seen at C, in the next bar, where, however, for the mere sake of variety the second chord is changed to

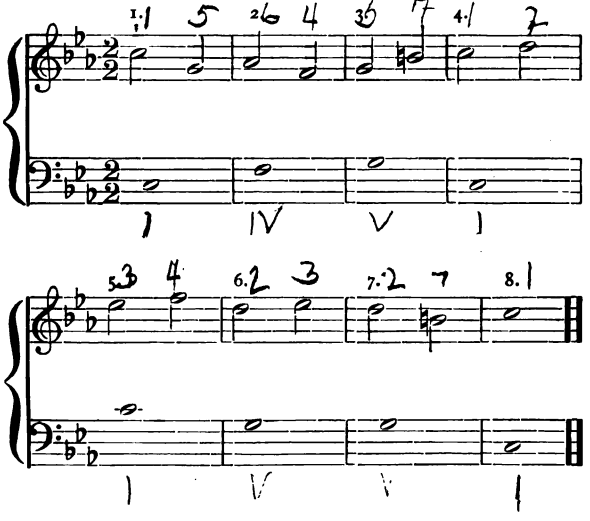
a first inversion. When the melody gives the notes Nos. 4, 3, and 2 of the scale (especially as the last notes of any short melodic phrase), the **Half-close** is as a rule intended, as at D, in our example. This is always the case in the middle of a paragraph, where a cadence of one kind or another naturally falls. The accidental cannot be forgotten, if the chord-table for the minor is consulted. At E the bass is formed on the melodic minor scale, an example of which was given in Example 23 (*d* and *e*). Instead of the 6th on G♯ the first inversion of the key-note triad was equally available.

The ascent of a 5th in the melody (see F) is covered by the tenor-part serving as a hinge, and also by the fact that though the bass rises (in the same direction) a whole octave, all the intervals are common to both chords. At G the ordinary perfect cadence must, of course, have an accidentally raised leading-note.

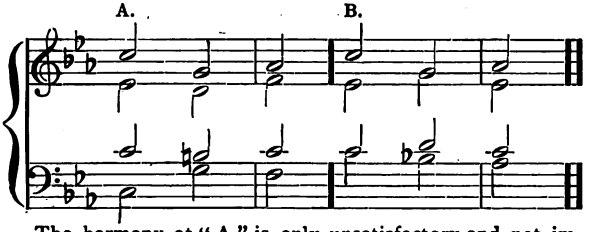
Example 28.

In the fifth bar of the last example (see ⊕) the chord of the 6th used is made "accidentally" major, in preference to having the interval of an augmented 2nd (A-flat to B-natural) in the bass. There are examples given of this form of the minor scale at Example 23 (b and c) where they occur in the melody. In place of the chord at ⊕, the subdominant triad had been equally effective. The Cadence approach (✱) was given in Example 20 (B). It will be observed both in Examples 27 and 28 how naturally the triad and its own inversion (or *vice versa*) may succeed each other.

If the student experiences any difficulty in composing (at this stage) a good working bass to an ordinary melody (without chromatics and modulation) the following method may be employed.

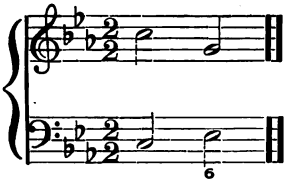
Take your melody and mark the likely places for the triads, thus:

Example 29.

The bass thus formed is derived from our table for the minor scale. Proceeding to the intermediate notes; the table would allow a dominant chord for the second note of melody. On testing it we obtain this result, which is unsatisfactory if the triad (Example 30A), and worse still if the inversions, be used. The latter therefore are not quoted.

Example 30.



The harmony at "A" is only unsatisfactory and not impossible; but the 8ves in the bass (by contrary motion) are unnecessary, and the progression from dominant triad to subdominant is harsh and unusual, so they may be dismissed. There is still the solution at "B" in the same example (No. 30) which is derived from employing the melodic form of the minor scale descending, as shown in Example 24. This, however, leads us away from the triad selected to follow; namely, that on F. Returning to our table, we are allowed beneath the fifth note of melody to employ the tonic or its inversions. To write another tonic for the bass-note would be monotonous, while a second inversion, the 6–4 on G, would lead to 8ves, as at Example 30A. Therefore there is no other alternative but to take the first inversion of the tonic chord and to proceed thus:—

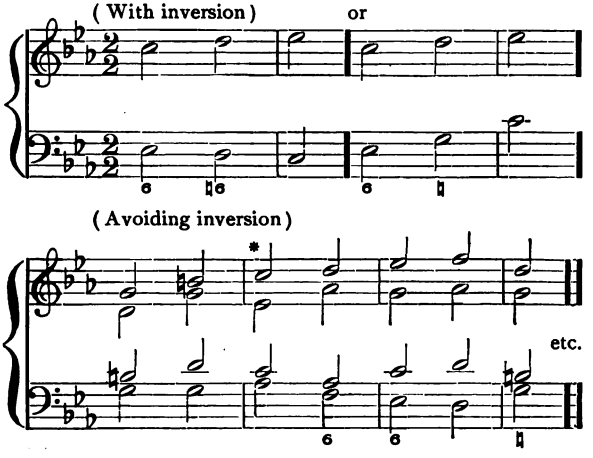
Example 31.

The table for the minor scale excludes the triad on the bass note E-flat, which is outside the key, and need not therefore be discussed.

In bar 2, treble and bass merely exchange, so evidently the most natural movement is from triad to inversion.

Bar 3 has the same feature.

Bars 4 and 5 contain the tonic, dominant, tonic, harmonies derived from our list. To avoid monotony one of the tonics must be changed to an inversion or avoided altogether. The two methods give this result:—

Example 32.



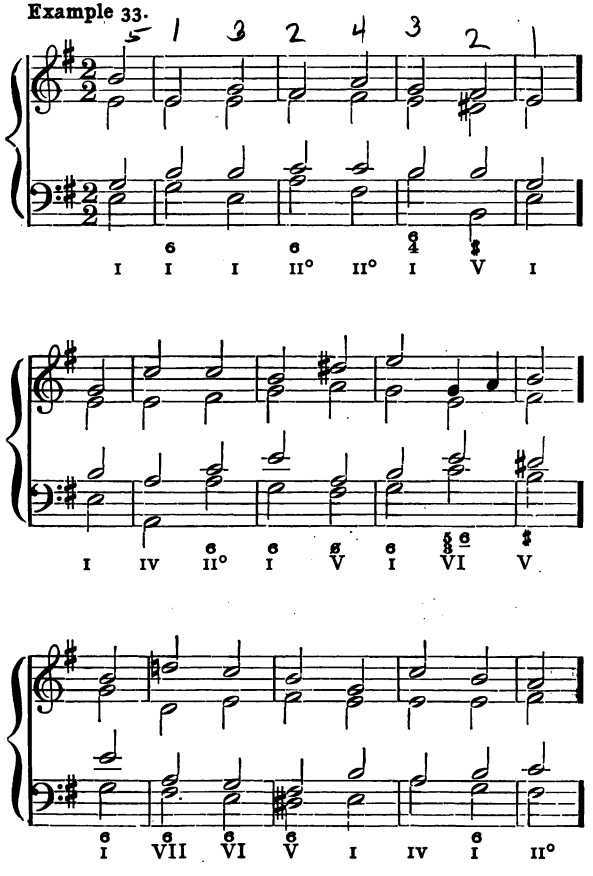
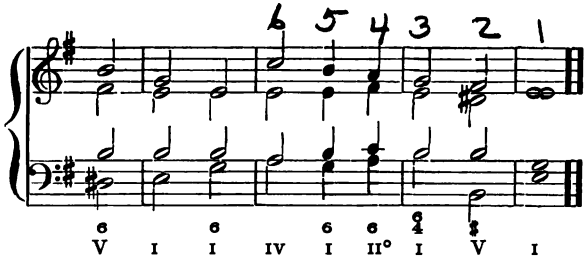
In bars 5 and 6 the second note in melody had better take an inversion, in each case to avoid too wide a skip in the bass.

At bar 7, the bass note (the dominant) has just been used, so substitute the progression shown at Example 20B.

By following the considerations shown in the above analysis, the student will find he can with confidence produce a bass of sufficient correctness to support an ordinary diatonic and non-modulating melody which will further admit of the two inner parts being added.

* The submediant chord is included beneath No. 1 of the table.

In the **supplementary examples** (adapted from Goss) remarks will be only added where necessary.

Example 33.



In Example 33, the opening notes may be expressed together with their proper harmonies by means of a common formula, so that when the melody (major or minor) employs these degrees of the scale, viz., 5–1–3, they may be represented thus: *

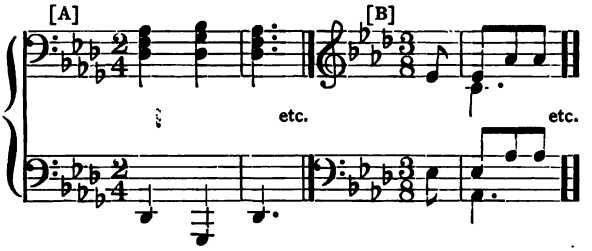
5 –	1 –	3 –
Tonic.	Tonic in first inversion.	Tonic.

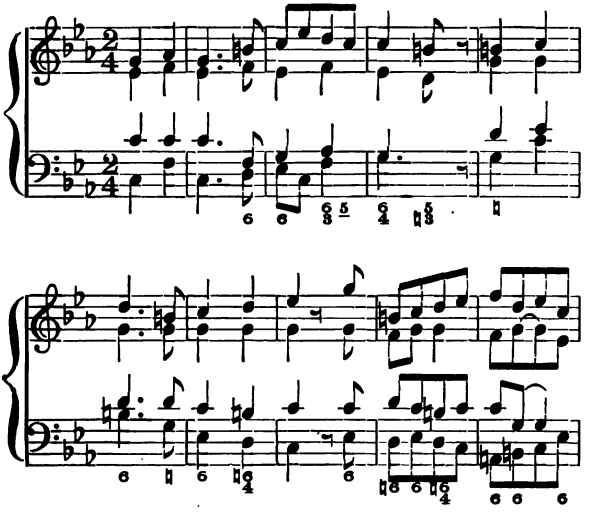
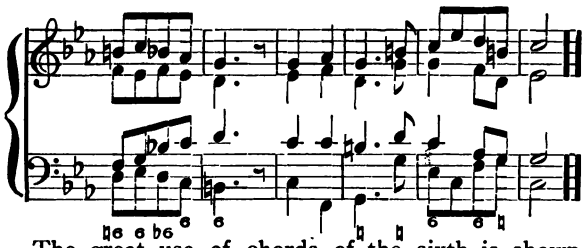
Half-closes such as 4 3 2, or endings like 4 3 2 1, may similarly be treated, e. g.,

4	3	2	1
Subdom.	Tonic (in 2nd inversion.)	Dom.	Tonic.

As both Examples 34 (A and B) **begin** with the 5th degree of melody, it is well to regard it as a rule (with a few exceptions, however,) that in beginning, tonic harmony is desired. It may also be added that sometimes the 5th note is merely doubled at the unison and 8ve, immediately proceeding to tonic harmony. Both the succeeding little examples are drawn from Beethoven. (See Example 34, A and B.)

* The lower part of the formula uses words, as these stand for both minor and major chords.

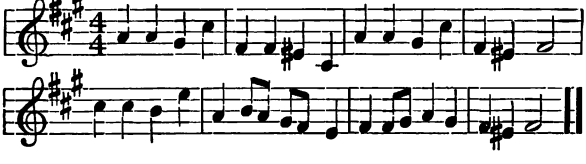
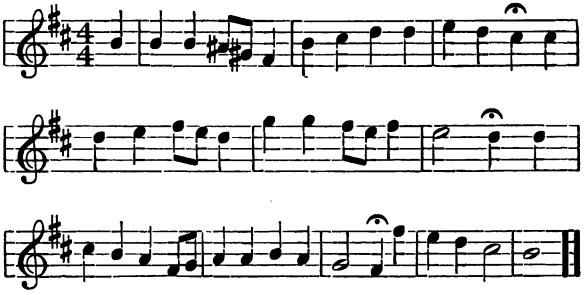
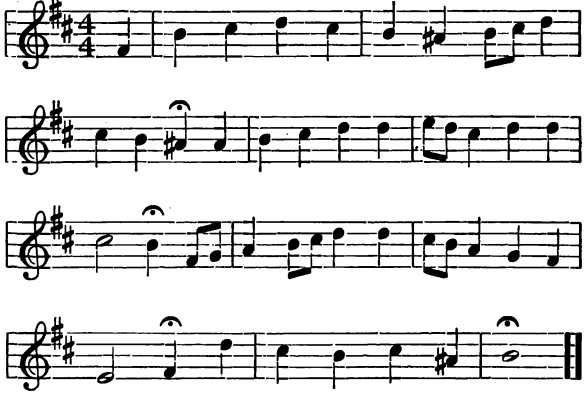
Example 34.

Example 35 is adapted from a melody by Goss, chromatics and modulations **not** (so far) being admitted.

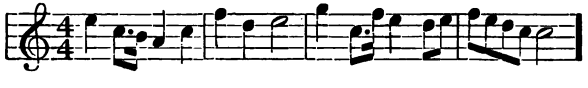
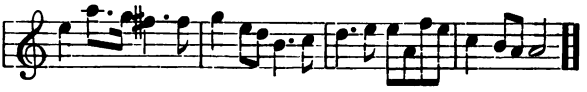
Example 35.

The great use of chords of the sixth is shown above, where quite half of the example (No. 35) employs nothing else.

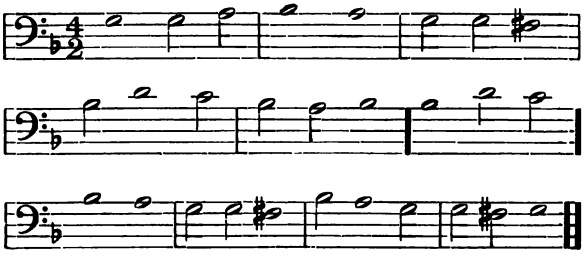
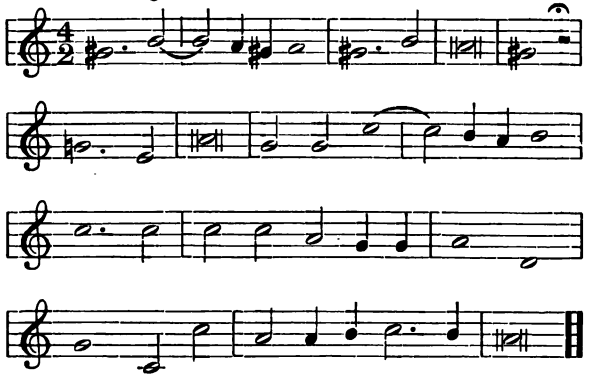
In the exercises which follow (Nos. 33–38) there are both passing-notes and modulations. These, however, are so simple that only a few words of explanation are necessary. The passing-notes occur in the melody at the **second** of any two quavers (in Exercises 33, 34, 35, and 36); the first only needs harmonization; ignore the second. [Chapter V deals more fully with passing-notes.]

With regard to the modulations, these are merely **relative,** and, as both major and minor have now been treated of, the student will have no difficulty in following the general directions already given.

Each melody should be carefully examined before the harmonization is begun, as it is only by this means that the character of the scale (i. e. major or minor) can be determined. See also the chapter on modulation. (Chap. IV.)

EXERCISE 33.

EXERCISE 34.

EXERCISE 35.

EXERCISE 36.



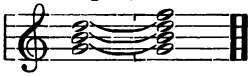
EXERCISE 37. — Place the melody in the Tenor, as in Example 9. (See note below.)

EXERCISE 38.

NOTE. If the student finds the above exercise (No. 37) beyond his powers, let him transpose it an octave, and place three parts beneath it, in the ordinary way.

CHAPTER III.

THE DOMINANT SEVENTH.

HITHERTO only the dominant triad, and its inversions, have been employed in the perfect cadence, the half-close and the combinations thence arising. If to the dominant triad we now add the minor seventh from the root, thus:

Example 36.

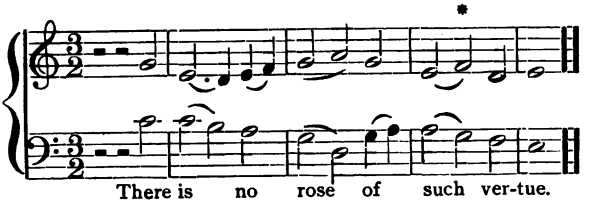


we obtain a new and important chord, which will be especially useful in harmonizing the fourth degree of the scale, in a manner not before admissible. The chord is only too easily put to a foolish use, so it has hitherto been kept back, on the principle of the wise painter reserving the gayer colours of his palette until good command is obtained of those of more sober hue.

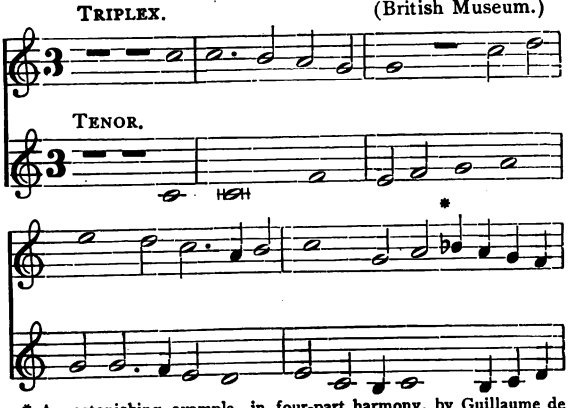
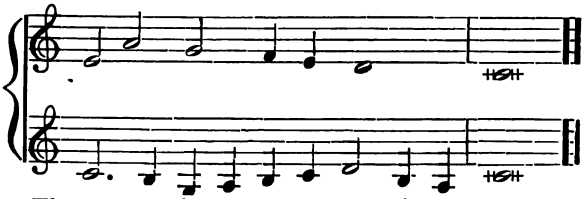
The Dominant Seventh was long in establishing itself as an independent chord, that is to say as a chord to be used apart from preparation either of tied notes or passing-notes. Claude Monteverde (1568–1643) is, by common consent,* credited with the discovery. This was published in his Fifth Book of Madrigals, at the close of the 16th century, and was then considered a bold departure from the old contrapuntal habits of the time.

* According to the late Sir George Macfarren "Jean Mouton, 1475–1522, is the earliest musician in whose works has been found an example of the phenomenal chord of the Dominant Seventh approached with the full freedom of present-day practice." (*Encyclopedia Britannica*, art. "Music.") Fétis credits Luca Marenzio (1560–1599) with the first complete Dominant Seventh.

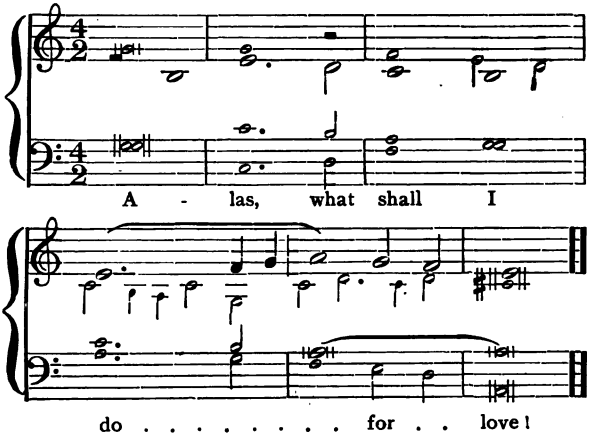
In the examples which follow, the gradual use of the dominant seventh may be easily traced. Each of the two-part carols from which quotation is made contains a palpable dominant seventh, but both instances may be regarded as mere chance combinations produced by the use of ornamental notes, or passing notes — as the case may be.*

Example 37. 15th Century Carol. (MS. Trinity Coll. Camb.)

Example 38.

IN DIE NATIVITATIS.

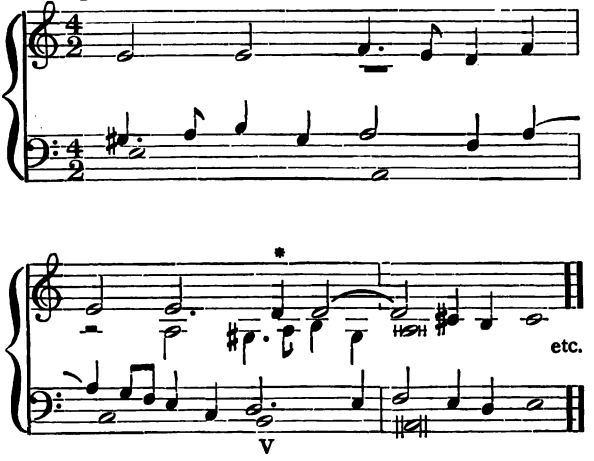
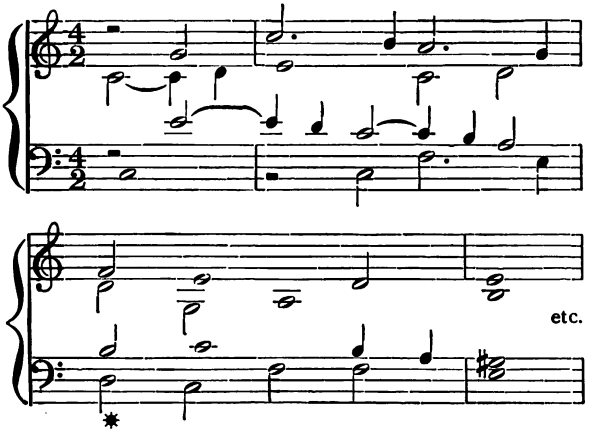
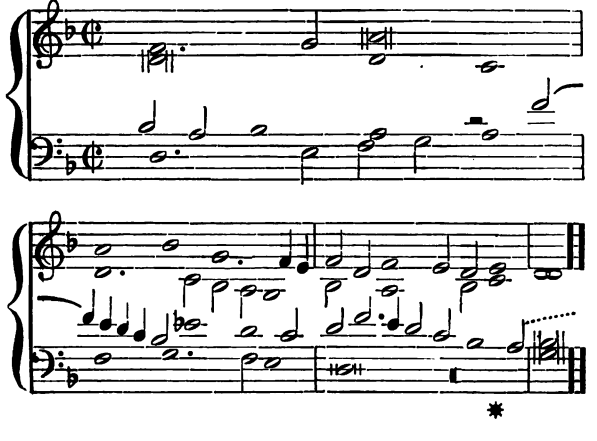
15th Century MS. (British Museum.)

* An astonishing example, in four-part harmony, by Guillaume de Machault (dated 1364) may be seen in Grove's Dictionary, vol. iii., p. 12.

The extract from Henry VIII, (with, of course, his own harmony), introduces us to an undoubted dominant seventh (see Example 39), but again the chord is approached and quitted as a combination arising from the passing-note in the treble part. Between bars 3 and 4 may be seen the unusual progression which gives all the effect of consecutive fifths (treble and bass) without being strictly speaking present, owing to the crossing of the parts.*

Example 39.

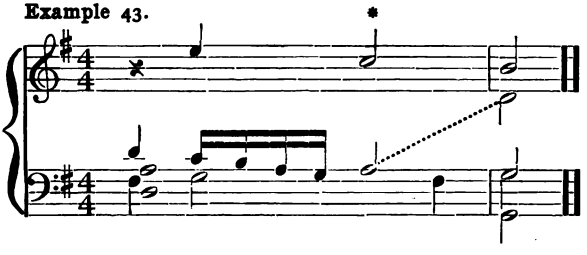
Henry VIII (1491–1547.)
From a manuscript in the British Museum.

* The melody is given in large notes.

The next three examples may be usefully classed together. They serve to illustrate the old contrapuntal system of employing some of the inversions of the Dominant Seventh. Byrde's passage gives an interesting delayed resolution of the 7th itself, (bar 2). The extract from Willaert (Example 41, bar 3) shows a second inversion brought about (probably) by the tenor part being regarded as a passing-note, the note A being otherwise understood.

The three last chords of Mouton's example give a surprising instance of the last inversion of the dominant seventh (prepared) and its resolution. As in the Royal example quoted above, the impression of 5ths is observable, owing to the re-entry of the bass on the note G.

Example 40. WM. BYRDE.

Example 41. ADRIAN WILLAERT.

Example 42. JEAN MOUTON.
(Dodecachordon.)

We now come to Monteverde's method of employing the chord under consideration. The example (from his madrigal "Cruda Amarilli") is a famous one, and will be found to be a distinct advance upon our previous illustrations in that it employs neither preparation nor passing-notes.

Example 43.



This novel method of treating the chord met with great opposition, which, however, was triumphantly overcome. To quote Sir Hubert Parry:—"The deeply ingrained habits of taking the chords wherever they lay, according to the old teaching of Descant, retarded considerably the recognition of the Dominant and Tonic as the two poles of the harmonic circle of the key; but Monteverde's use of the seventh, above quoted, shows a decided approach to it.

Moreover, in works of this time (early 17th century) the universality of the harmonic cadence, as distinguished from the cadences of the Ecclesiastical modes, becomes apparent."

The practical application of the use of the dominant seventh is seen from the following table, which is followed by the musical illustrations belonging to it.

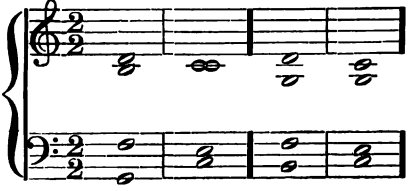
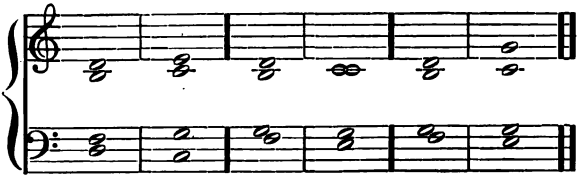
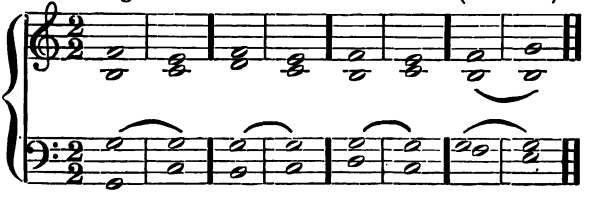
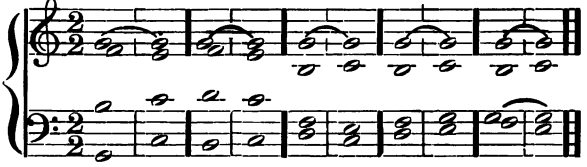
2nd degree of scale in melody. $\frac{2}{5\ 7\ 2\ 4}$

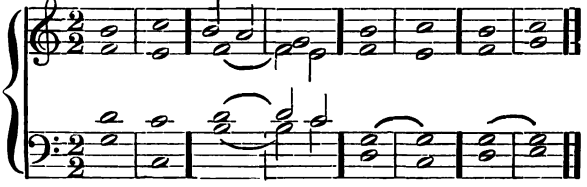
4th degree of scale in melody. $\frac{4}{5\ 7\ 2\ 4}$

5th degree of scale in melody. $\frac{5}{5\ 7\ 2\ 4}$

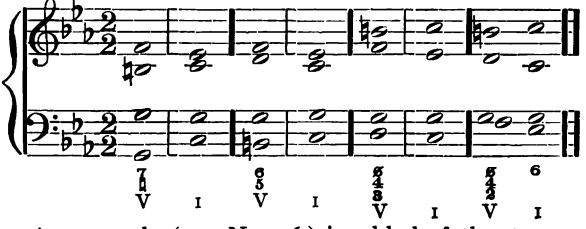
7th degree of scale in melody. $\frac{7}{5\ 7\ 2\ 4}$

Example 44.

Second degree of scale.

Fourth degree of Scale. (Unusual.)

Fifth degree of Scale.

Seventh degree. (Unusual.)



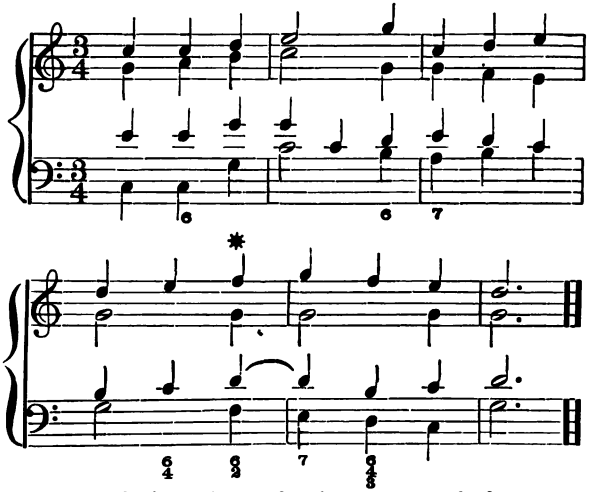
Dominant sevenths are precisely the same in either the major or (tonic) minor keys. Care, however, must be taken to put the necessary accidental to the 3rd of the chord, when in a minor key.* One example with the figures will sufficiently illustrate this.

Example 45.

An example (see No. 46) is added of the "unusual" employment of the *fourth* degree of the scale supported by a 6–4–2 with the same note as a Bass. The passage is quoted from Purcell's opera *Bonduca.*

* Because it is the raised leading-note, and without it the chord of the Dominant minor 7th cannot be formed.

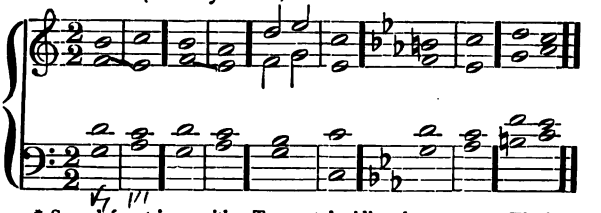
Example 46.

("BRITONS, STRIKE HOME.")*

PURCELL.

The resolution of the dominant seventh does not, of course, necessarily lead to a tonic chord, as in the perfect cadence. Example 47 gives the most useful of the so-called "interrupted cadences" which avoid the tonic chord.

Example 47.

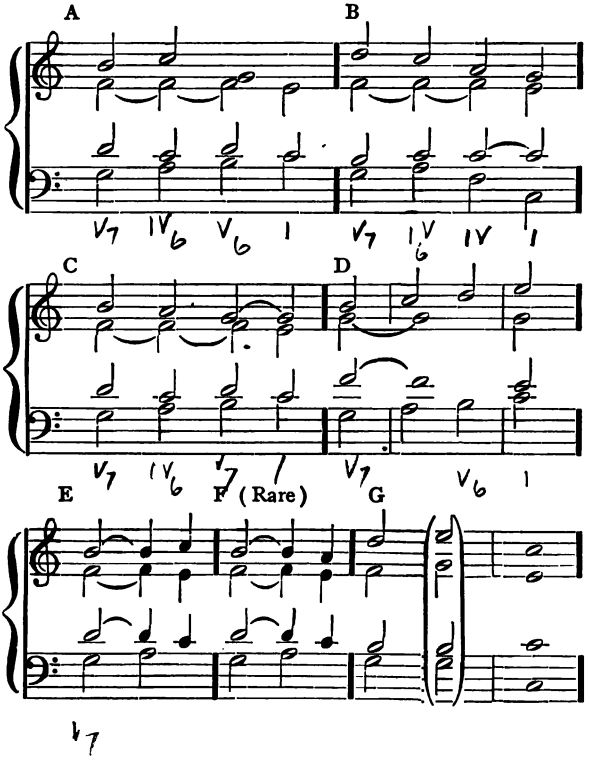
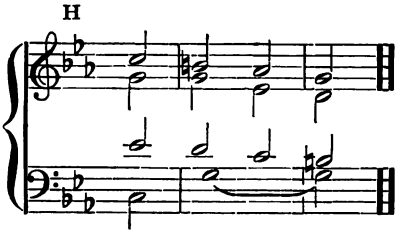
(Rarely used.)



* Scored for strings, with a Trumpet doubling the top part. The harmonies are an exact transcript of Purcell's.

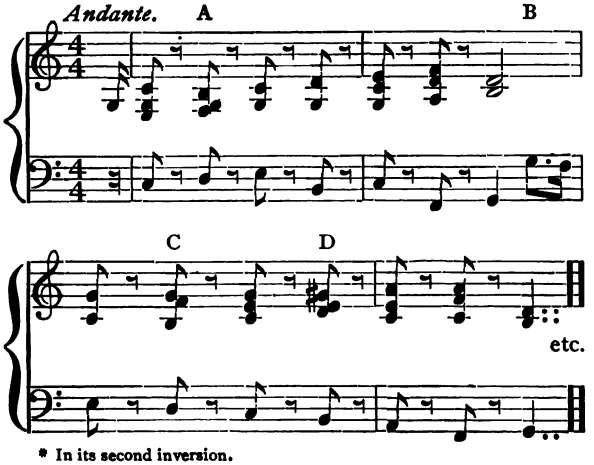
As the resolution of the dominant seventh is commonly and conveniently delayed, a few examples are added showing the usual method in which this is done. The progressions at C and F cannot be transferred to the minor owing to the peculiarity of the descending minor scale. An alternative is offered at H.

Example 48. — Some delayed resolutions.



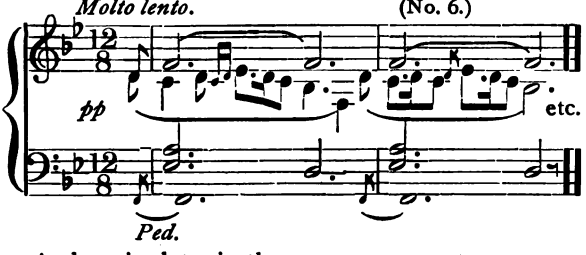
Our quotation from Beethoven serves well to show the character the dominant seventh can impart when properly employed. Let the student play over the example omitting the 7th (F), afterwards observing the effect when added. Note that at "D" the dominant 7th of A minor appears,* so the 7th is, of course, the note D, counting from E which is the dominant.

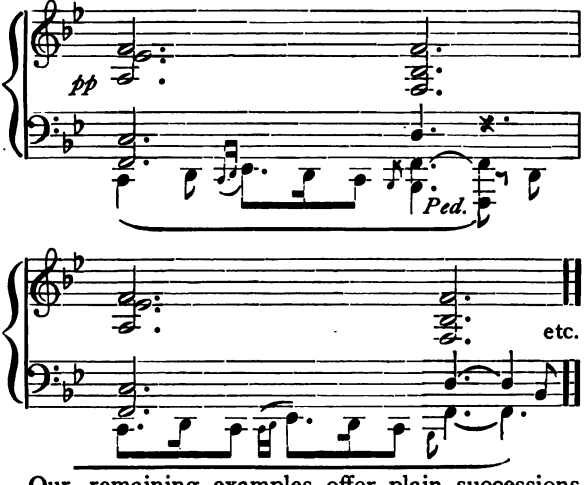
Example 49. BEETHOVEN. (Sonata Op. 14, 2.)



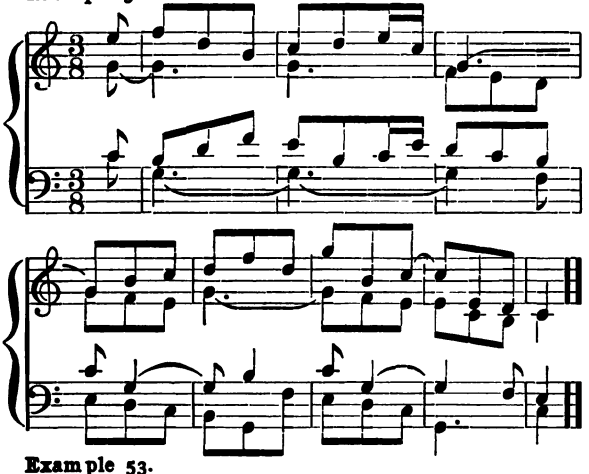
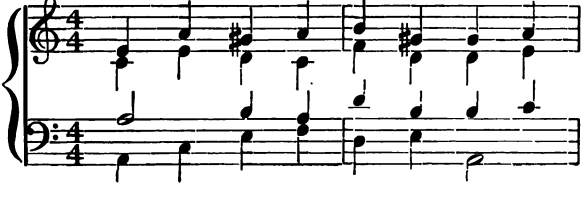
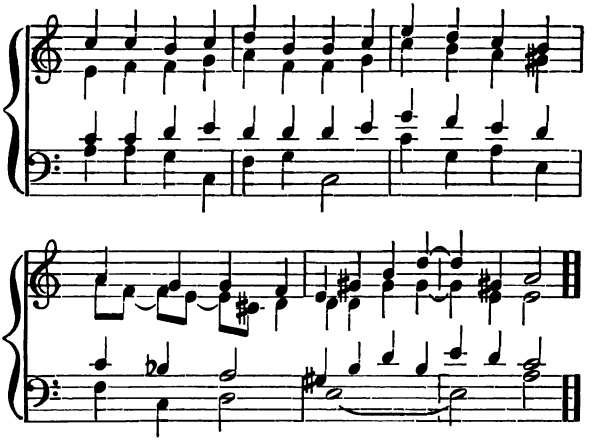
* In its second inversion.

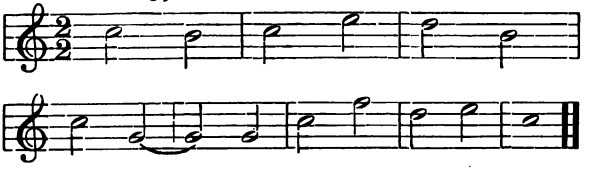
Two short extracts from Schumann further emphasize the remarkable character of the Dominant Seventh.

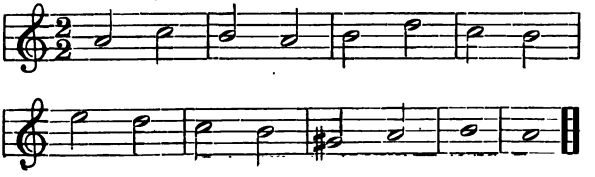
Example 50. SCHUMANN'S Kreisleriana, (No. 6.)

And again, later in the same movement: —

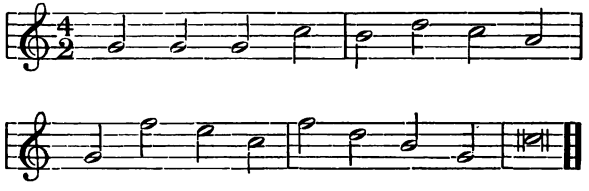
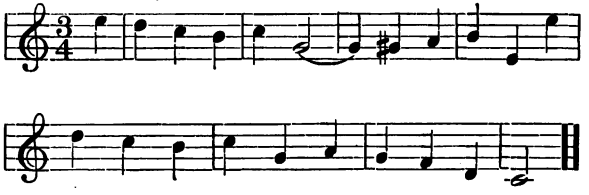
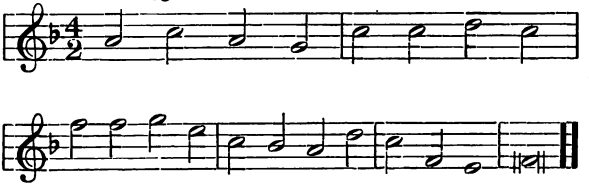
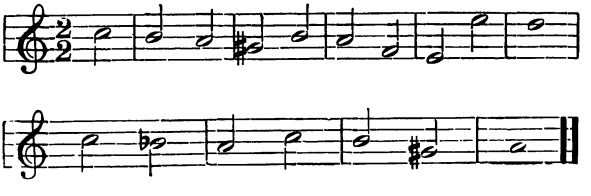
Example 51.

Our remaining examples offer plain successions of the chord employed in four-part harmony in the

major and minor keys. In closing the chapter mention may be made of two unusual instances of the use of the chord of the Dominant Seventh, namely in Dvorak's " Songs my Mother Taught Me "and in Chopin's Prelude in F (No. 23, Op. 28), inasmuch as the first piece named opens with this chord and the other closes with it. Other instances may perhaps be easily found but it is enough to observe here that they are not recommended for imitation, though in their place they are excellent.

Example 52.

Example 53.

The six exercises below are designed to admit of the employment of the dominant seventh and its inversions, as shown in the two preceding examples.

EXERCISE 39.

EXERCISE 40.



EXERCISE 41.

EXERCISE 42.

EXERCISE 43.

EXERCISE 44.

CHAPTER IV.

MODULATION.

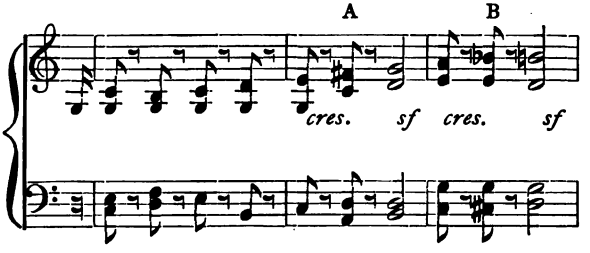
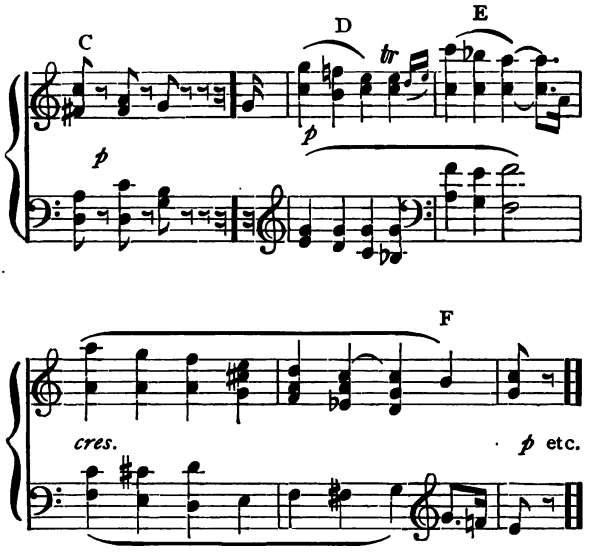
In harmonizing melodies the student will ask himself "How am I to know **when to modulate**, and to what key?"

Without attempting to give an exhaustive reply to the dual question, the present chapter, it is hoped, will enable all following out its methods to solve for themselves such melodic problems as they arise.

An accidental, sharp, flat, or natural, in the melody, is, as a rule, the first indication of a modulation.

For instance, turning to Example 49 (page 53), at the letter "D", the sharp prefixed to the G is a leading-note and introduces the perfect cadence in A minor.

Let us continue the passage a little further: —

Example 54.



At the places marked A, B, D, and E the accidentals have each a different meaning. The sharp at A is a leading-note, (in key of G), the flat at B is a mere chromatic-note, (forming part of the Diminished 7th). The natural at D contradicts the leading-note of previous bar, and thus re-asserts the original key (C). In the next bar, at E, the flat is the indication of a new subdominant. It may be observed that the bars marked C and F will be considered later in this chapter.

The appearance of a sharp (or an accidental that *raises*) may generally be taken as a new leading-note, unless it can be shown to be otherwise. The obvious harmony will thus be the Dominant-triad (or an inversion) of the new key.

Similarly the sign of a flat (or accidental that lowers) most commonly stands for a new subdominant, when occurring as an accidental in the melody. In this case treat the top note as a minor seventh, placing beneath a chord of the dominant seventh, or one of its inversions. (See E, in Example 54.)

It must not, therefore, be hastily assumed that every sharp is a leading-note, and every flat a subdominant, though in the majority of cases they may be so treated, in the melody. It is necessary to look well ahead and see if the notes confirm or reject modulation. In the example just quoted, the flat at B can easily be shown not to be the sign of a subdominant, by its chromatic progression.

The cadence at C, namely a full close in G major, might reasonably be inferred from the natural at D, which would be meaningless if the new leading-note (F-sharp) were not still in force, and so requiring correction. The tendency of the melody plainly pointed to a full close in G, which we may express thus:—

(The formula is adapted to the new key.)

$$\frac{4}{5}\ \frac{2}{5}\ \frac{1}{1}$$
$$V\quad V\quad I$$

The student will find much assistance if, during the study of modulation in melodies, he analyse airs already harmonized, with a view to observing the cadences. The manner in which, especially in short pieces, every little modulation is at once balanced by a return to the original key (commonly with a half-close), and the alternate use of sharp and flat attendant keys, will impress his mind with a sense of the due proportion observed in the employment of cadences.

In the air by Beethoven (see Example 54) the first point of repose is in the second bar, where we have a dominant chord; another phrase, also of two bars, brings us again to the dominant; then there is a direct modulation to the dominant key (G) which is confirmed by the succeeding two bars. (See A, B, C, of Example 54.)

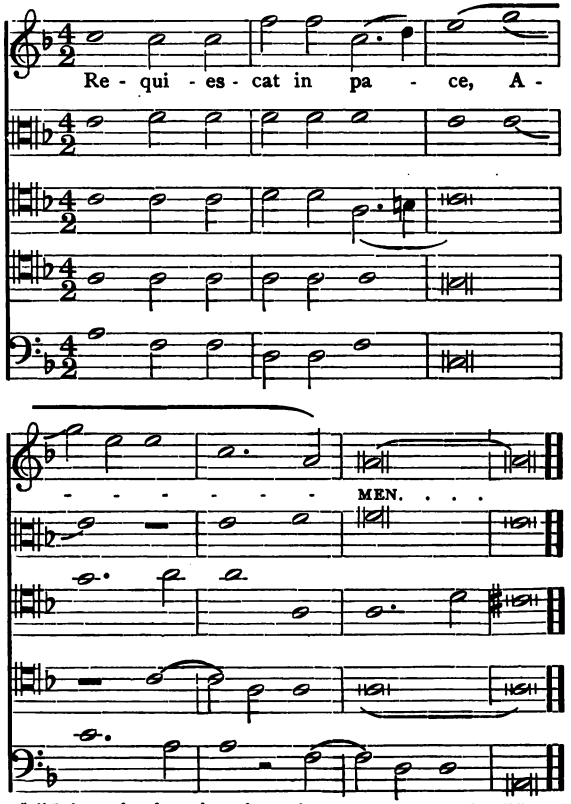
At the letter D, plainly we return to the original key, and modulate briefly into the key of F, and so on, back to C.

Before parting with the example, it must be pointed out that at the letter F, a natural to the B is understood, by the signature, so that (without accidental) we return to the original key, by means of the half-close.

Analysis of some such kind will prove useful, and the student is recommended to apply it to the Airs (and Variations) of Beethoven and Mozart, which he will find clearly defined, without being trite and obvious, as chants (so often employed) commonly are.

What have been called **Pivot-notes** are much

used in modulation;* that is to say holding-notes which connect the modulation-chords with the old and new keys. For example:—

Example 55. JOSQUIN DE PRÉS.

* "It is good and usual, to change from any one to any other different chord, when any one of the parts keeps its place." (Henry Purcell, "Art of Descant.")

The pivot-note system of modulation lends itself to the most distant removes, as well as to the nearer keys. It may be remarked of modulations, as a whole, that they are governed by the same laws which apply to any succession of harmonies. The nearer ones are bounded by the attendant or related keys. A few examples follow.

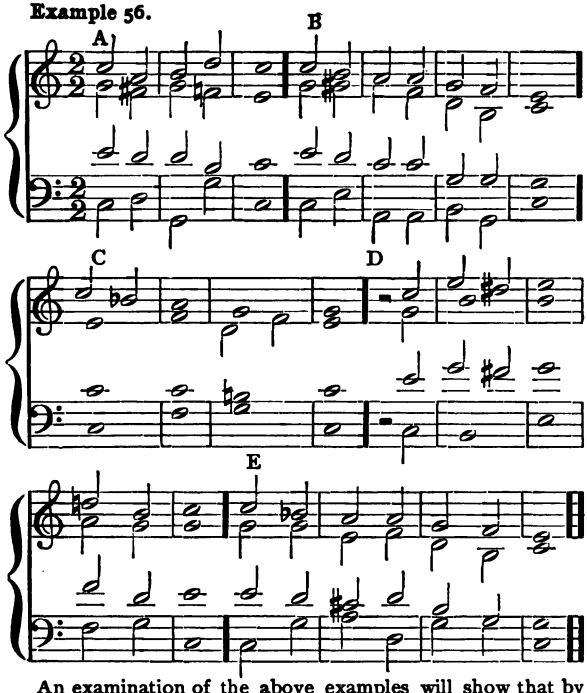
Example 56.

An examination of the above examples will show that by means of the perfect cadence (with and without the dominant seventh) all the attendant keys of C major were approached and quitted with ease. As the *new* dominant in each new key is the crucial chord, it is perhaps worth while to tabulate these, without regard (for the present) to the melody. The notation refers to the principal key, in this case C.

Table Showing the Bass-notes of New Dominants for Attendant Keys.

Supertonic Triad (with accidentally raised 3rd) see "A" (in Ex. 56.)

Mediant Triad (with accidentally raised 3rd) see "B."

Tonic Triad (with accidental minor seventh) see "C."

Triad on *Leading-note* (with 3rd and 5th accidentally raised) see "D."

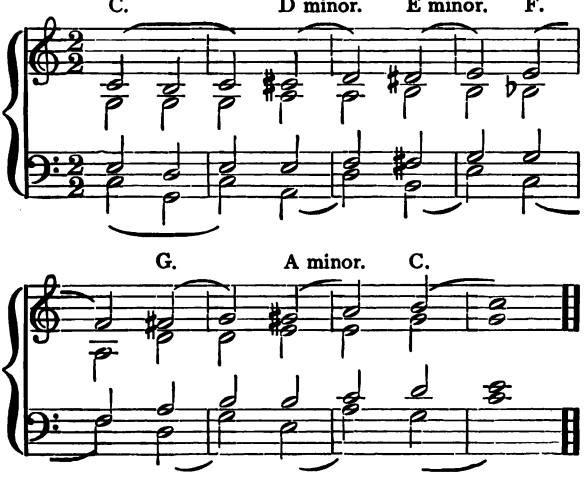
Triad on the *Submediant* (with accidentally raised 3rd) see "E."

The modulations made by these chords were:

C to G, and back to C. (Ex. 56, Letter A.)
C to A minor and back to C. (Letter B.)
C to F and back. (Letter C.)
C to E minor and back. (Letter D.)
C to D minor and back to C. (Letter E.)

It has before been pointed out that an accidental sharp in the melody is generally a new leading-note. This may now be illustrated by an example covering the attendant keys, as before.

Example 57.



As there are three notes to the dominant triad it follows any of these may appear in the treble, or melody. As an application of what has gone before, the same cadences leading to the attendant keys may be reduced to a formula. Let it be borne in mind that the upper number refers to the melody, while beneath is given the name of degree of the scale for the bass note, showing the triad to be employed. Where the thirds and fifths are marked in brackets, they refer to the chord, not the scale. It will be seen that each of the notes of the triad appears in the treble in turn, and that in a few cases three numbers are given in the upper part of the resolution.

Modulation to Dominant.

$\frac{\sharp 4}{2}$ to $\frac{5}{5}$; $\frac{6}{2}$ to $\frac{7 \text{ or } 5}{5}$;
(With raised 3rd.) (With raised 3rd.)

$\frac{2}{2}$ to $\frac{2, 5, \text{ or } 7}{5}$.
(With raised 3rd.)

To the Relative Minor.

$\frac{\sharp 5}{3}$ to $\frac{6}{6}$; $\frac{7}{3}$ to $\frac{6 \text{ or } 8}{6}$;
(With raised 3rd.)

$\frac{3}{3}$ to $\frac{3, 6, \text{ or } 1}{6}$.
(3rd raised.)

To the Key of the Subdominant.*

$\frac{\flat 7}{1}$ to $\frac{6}{4}$; $\frac{3}{1}$ to $\frac{4 \text{ or } 6}{4}$:
($\flat 7$)

$\frac{5}{1}$ to $\frac{4 \text{ or } 6}{4}$; $\frac{8 \text{ or } 1}{1}$ to $\frac{8 \text{ or } 1}{4}$.
($\flat 7$) ($\flat 7$)

* The figures refer to the original key (in this case C).

To the Relative Minor of Dominant.

$\frac{\sharp 2}{7}$ to $\frac{3}{3}$; $\frac{\sharp 4}{7}$ to $\frac{3 \text{ or } 5}{3}$;
(5th raised.) (3rd raised.)

$\frac{7}{7}$ to $\frac{7, 5, \text{or } 3}{3}$.
(5th and 3rd raised.)

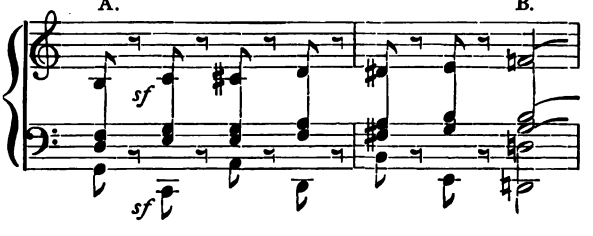
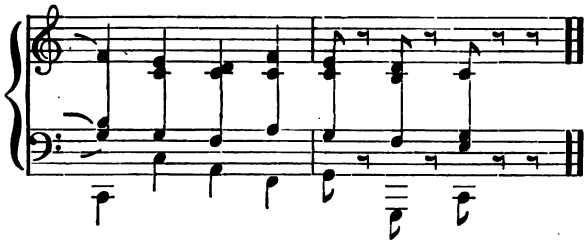
To the Relative Minor of Subdominant.

$\frac{\sharp 1}{6}$ to $\frac{2}{2}$; $\frac{3}{6}$ to $\frac{4 \text{ or } 2}{2}$;
(3rd raised.)

$\frac{6}{6}$ to $\frac{6, 4, \text{or } 2}{2}$.
(3rd raised.)

In the foregoing list, the first of each group is the most obvious since the accidental then occurs in the melody (i. e., the upper figure).

In the extract from Beethoven twice previously referred to, the concluding bars of the theme modulate to D minor and E minor, in turn, and thus complete the circle of the attendant keys. (See Example 58.)

Example 58.

The progression at A, if continued, would cover the entire chromatic scale; while the dominant seventh (in its second inversion) at B, shows the class of chord with which to descend. Enough, then, has been said to show that for the purposes of modulation the perfect cadence (with and without the dominant seventh) is of primary importance.

In cases where the accidental flat (or, from a sharp key, a natural) does not indicate a new subdominant, and is not merely a chromatic chord (or passing-note), try if it be a new tonic, or even a minor third from a new tonic. If several accidentals occur in the melody, aim at forming a portion of a scale, with a view to establishing the key; and bear in mind that the new tonic or dominant is likely to be emphasized and attract the attention by its repetition in important parts of the bar.

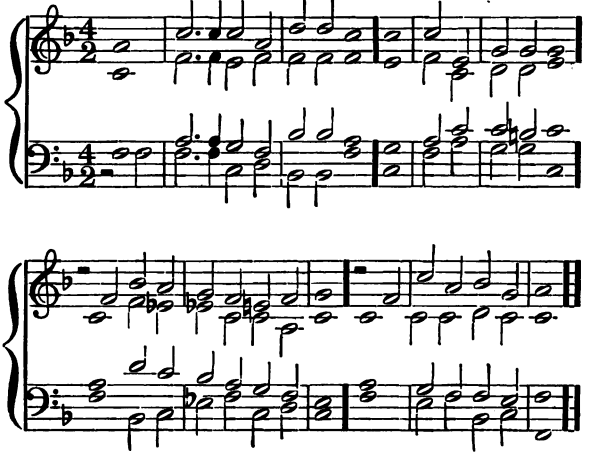
It should be added that similarly a sharp (or from a flat key a natural) where it is not a new leading-note (or chromatic merely), may be a new major third in its key, which is thus easily discovered; or it may stand for a new tonic or dominant.

The best plan, then, to pursue is to carefully study the progression several notes further than that which puzzles. Above all, study the compositions of the great masters, especially Bach, Beethoven, and Wag-

ner in regard to the practice of modulation, for experience is the only guide to its mastery.*

The selection of examples which follows, serves to emphasize what has already been said. They are chosen more with a view to variety than merely as obvious illustrations of melodic modulation; for this reason the accidentals are commonly not in the upper part, though these would be included in the chords (already tabulated) which lead to the attendant keys, or form new tonics in themselves.

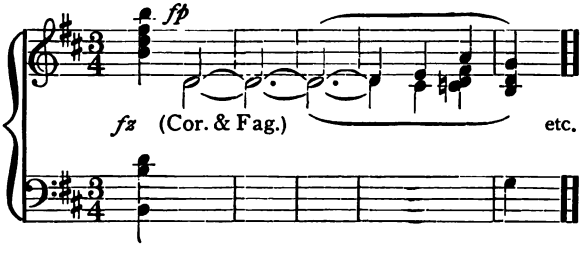
Example 59.

WINCHESTER. THOMAS RAVENSCROFT.
(Melody in the Tenor.)

* A list of masters whose works specially favor the study of modulation can be easily suggested by a teacher using this little work. To the piano-player *Chopin*, to the singer *Schubert*, and to the organist recommend *Bach*.

In the previous example from Ravenscroft may be seen the simple contrivances current in early seventeenth century psalmody. The melody (in accordance with the custom of the day) appears in the tenor. The chords are almost entirely triads In the seventh bar there is an old-fashioned use of a chromatic chord on the seventh degree (flattened) of the scale; this is noticed in our chapter on chromatics. Here it serves to correct the little modulation to the dominant which is seen two bars back.

Example 60.

SCHUBERT.

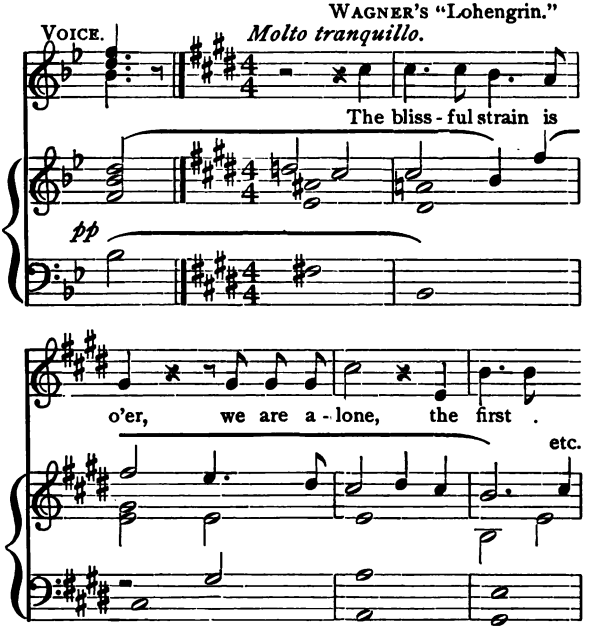


The brief strain quoted from Schubert is an example of a very simple but astonishingly effective modulation—from the minor to its first flat (attendant) major key. The student of orchestral music will recognize it as the connecting phrase between the first and second subjects of the "Unfinished" Symphony, first movement.

Example 61.

EXTRACT FROM BRIDAL CHORUS.

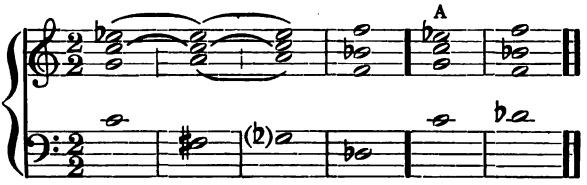
WAGNER'S "Lohengrin."



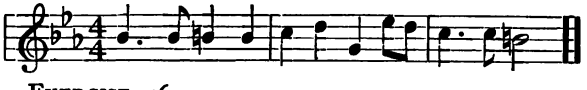
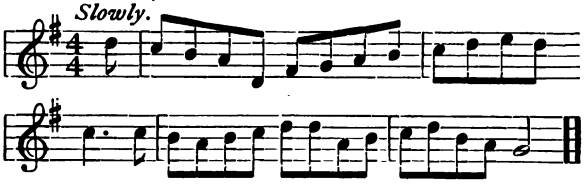
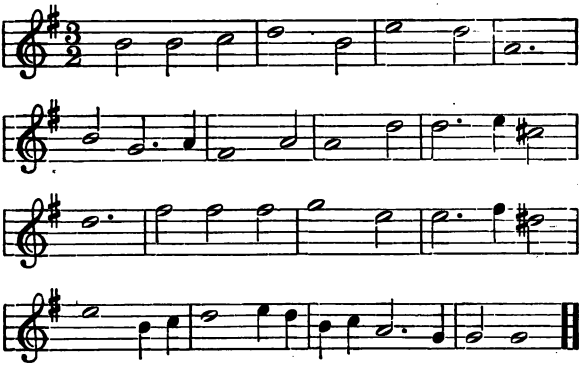
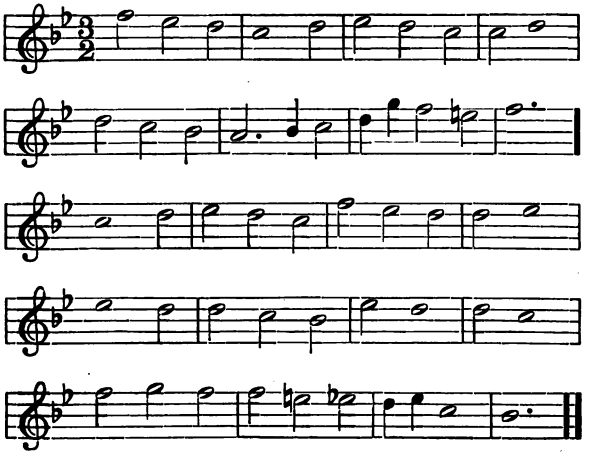
In our quotation from Lohengrin, a remarkably beautiful modulation is effected in four chords. The third of the major triad employed in the melody is converted into a third of a minor scale, and, after resolution, into a sixth of a major scale. Notice the B-flat forming a pivot, and changing enharmonically, i. e., from B-flat to A-sharp. Observe also the softening influence of the three dominant sevenths, in the second, third, and fourth chords.

Example 62.

EXTRACT FROM HARMONY.

BEETHOVEN.

Our last example of modulation, drawn from Beethoven's treatise on Harmony, shows an enharmonic change in the Bass, where F-sharp (a leading note) becomes G-flat (a submediant); the first chord being in C-minor, and the fourth in B-flat minor. The two chords could of course follow one another as shown at A.

The eleven exercises which follow, contain, for the most part, simple and even obvious opportunities of modulation. The first exercise (No. 45) should be harmonized in three parts only, while the last (No. 55) is intended to be in five-part harmony.

EXERCISE 45.

EXERCISE 46.

EXERCISE 47.

EXERCISE 48.

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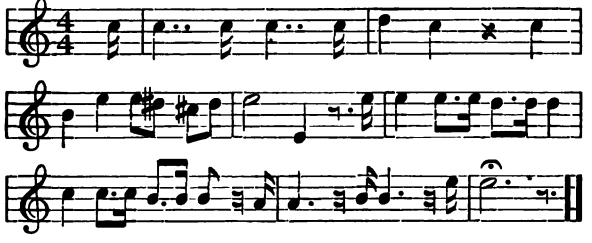
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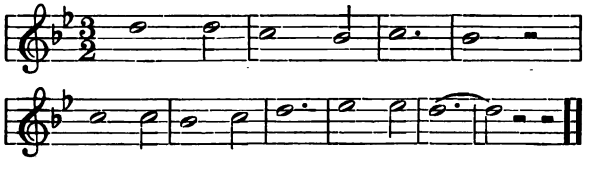
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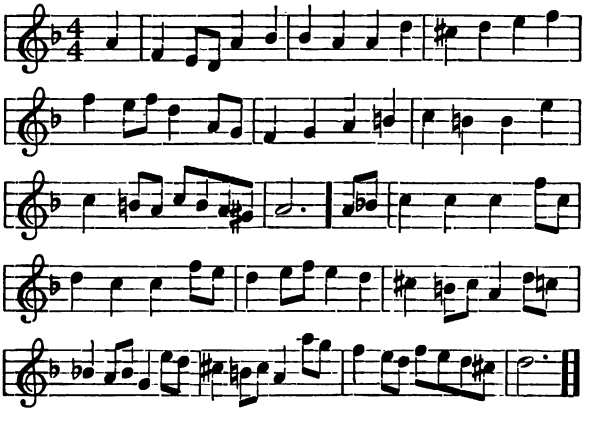
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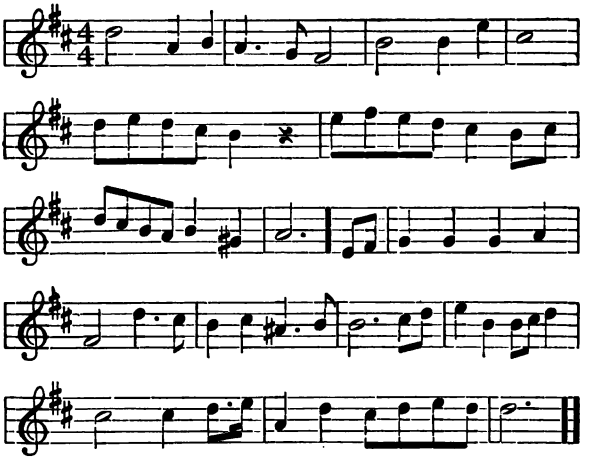
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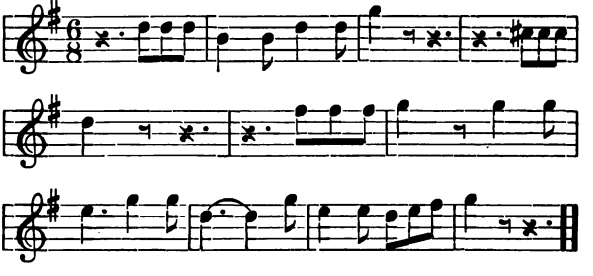
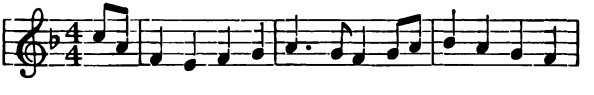
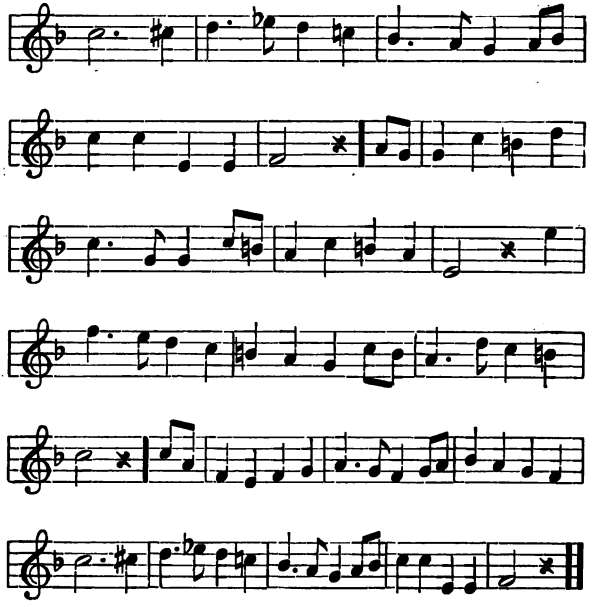

EXERCISE 54.

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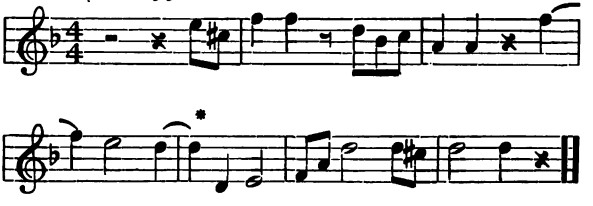

* The parts may be crossed in bar 5.

CHAPTER V.

PASSING-NOTES—DIATONIC AND CHROMATIC.

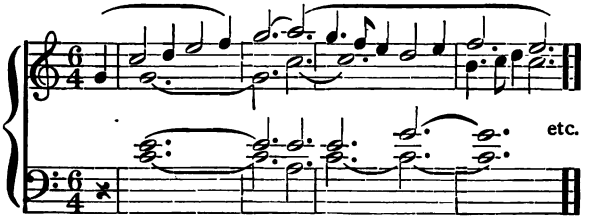
Passing-notes have been defined by Sir Hubert Parry as "inessential discordant notes which are interposed between the essential factors of the harmonic structure of music on melodic principles."

As a general rule the student need not provide any special harmony for these ornamental notes, and it only remains for him to detect their presence in order to ignore them.

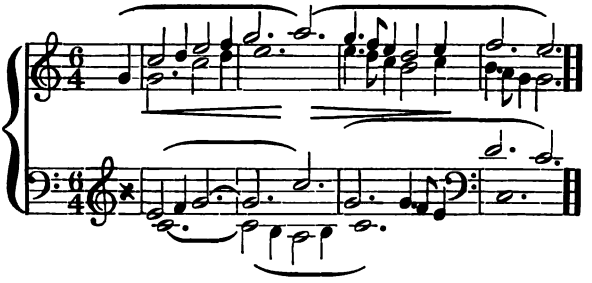
In passing it may be observed that it is often advisable to answer passing-notes in another part or parts.

The simplest form in which they occur is in passing from one interval of the triad to another. Thus in the chord C, E, G (i. e., the first, third, and fifth of the common triad) there is obvious room for the passing-notes D and F, which may be ignored, as far as the harmony is concerned, in this way: —

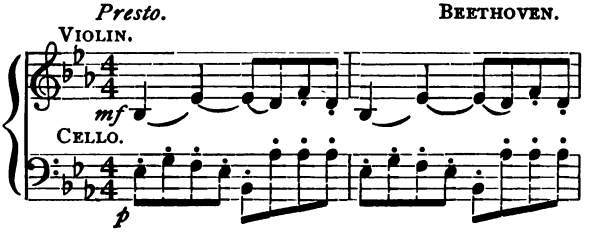
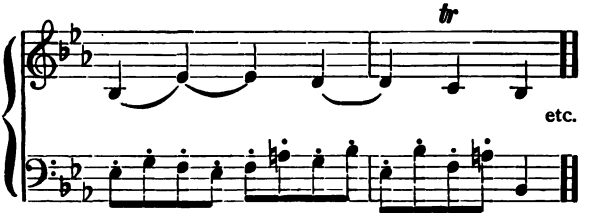
Example 63.

EXTRACT FROM "PARTHENIA."*

* "Parthenia" was one of the names bestowed on Queen Elizabeth; it also stood for an air in Playford's "Introduction" (1655) which Handel appears to have employed as part of the melody of the Pastoral Symphony in the Messiah.

The somewhat bare effect produced by the parts standing still is easily obviated by accompanying the melodic passing-notes with others in the parts; thus: —

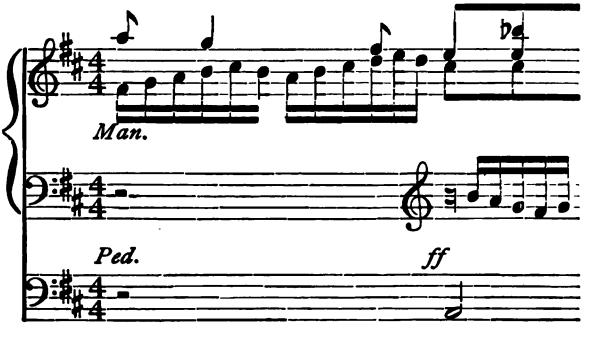
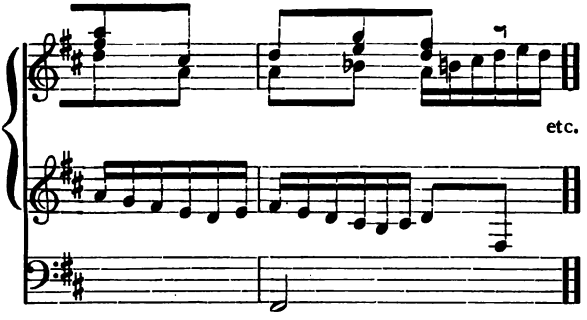
Example 64.

As the examples which follow contain other inessential notes, which though not strictly speaking "passing-notes" are nevertheless treated harmonically with the same indifference, it is convenient to include them under the general description.

Example 65.

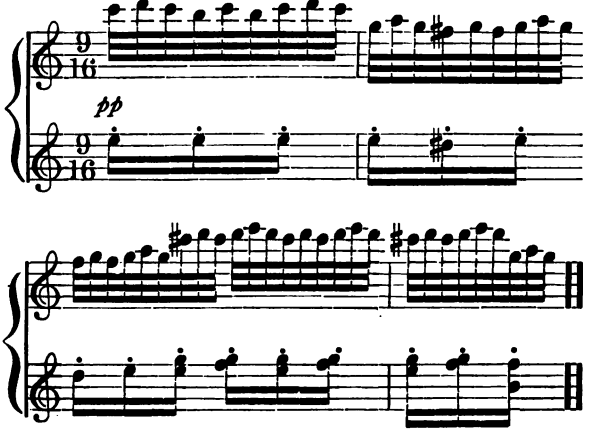
EXTRACT FROM SEPTET.

The two-part example from Beethoven calls for little remark; attention may however be directed to the dissonance caused by the passing-note (in the bass) in the first and second bars on the second beat. In the same bars, a dominant seventh is effectively suggested by the bass (on the third beats).

Example 66.

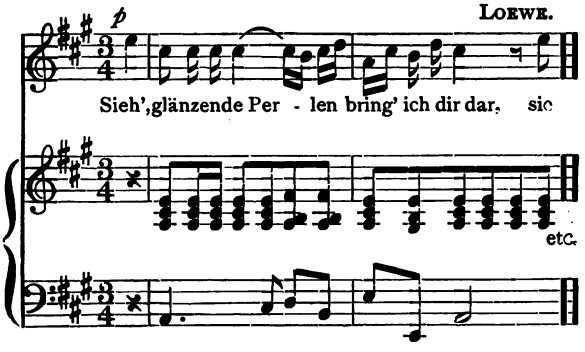
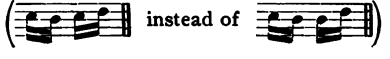
"VALET WILL ICH DIR GEBEN."

From a Choral Prelude (for Organ).
J. S. BACH.

Bach's Choral Prelude offers us a good example of passing-notes in triplets, and answered in contrary motion. Notice also the mediant pedal, in the bass of the second bar. (See also our chapter on pedals.)

Example 67. From Piano Sonata (Op. 111).

Leggiermente. BEETHOVEN.

In the extract from Beethoven's great movement in the Piano Sonata (Op. 111) one may observe the delicate rhythm which is imparted by the alternation of ornamental notes above and below the primary notes of the melody. Note also the upper part being a diminution of the lower; – not exact, but unmistakable.

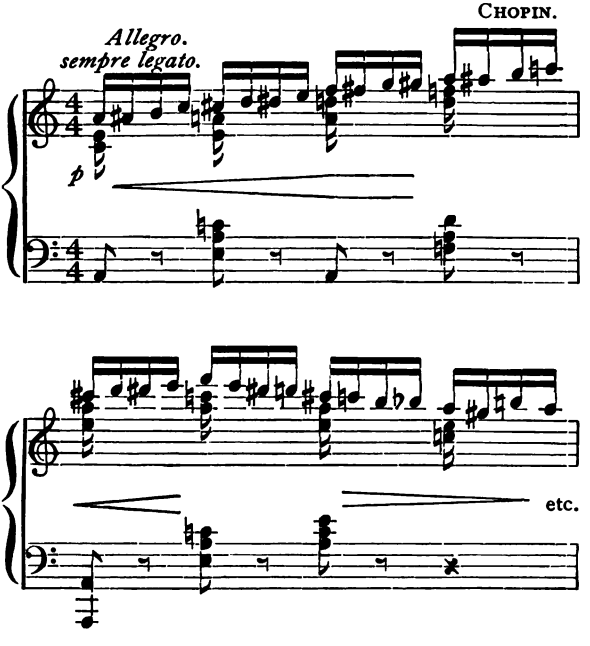
Example 68.

EXTRACT FROM THE SONG OF "THE MOORISH PRINCE."

The simple harmony Loewe has placed beneath his melody throws into relief the quaint little melody which depends so much for its effect upon the use of ornamental and inessential notes. Our brief quotation only permits us one example, which is seen in the group of four quavers, at the third beat of the second bar; where the melody note proper is first delayed and then retarded, by the interposition of the note C — so we get C, B, C, D, in place of the trite B, D.  instead of

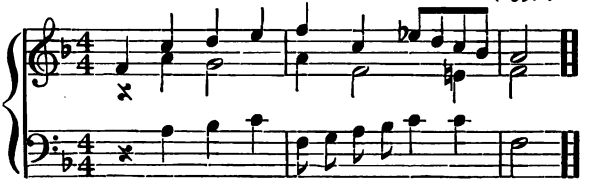
The use of chromatic passing-notes is well illustrated by the following extract from Chopin's Étude for piano-forte. As the employment of such notes is more common to instrumental than vocal music we need not dwell further on this phase of melodic harmonization, beyond pointing out the extreme simplicity of the example, which has for its harmonic basis the chords written in the lower clef.

Example 69.

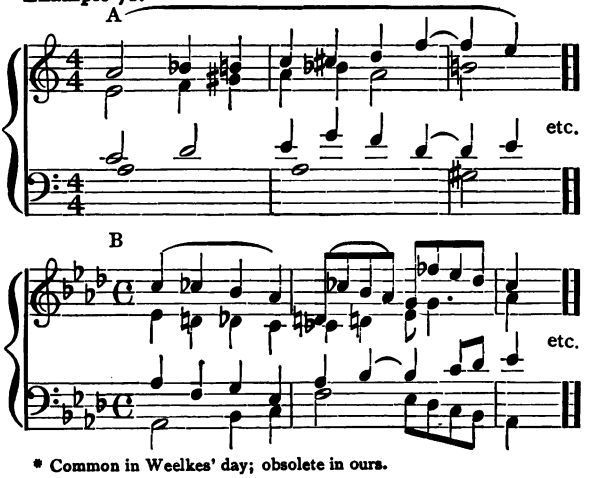
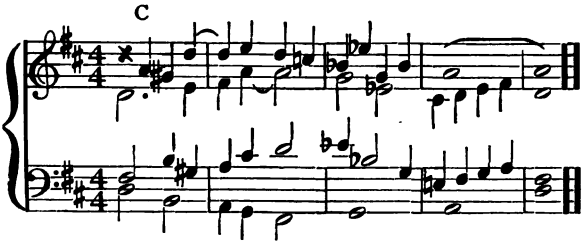
EXTRACT FROM GRANDE ÉTUDE, No. 2.

CHOPIN.

Example 70.

EXTRACT FROM FIRST MADRIGAL.

WEELKES. (1597.)

Weelkes' First Madrigal gives us an example of a common way of approaching a cadence* with a flattened seventh as ornament (or passing-note) to be immediately contradicted by the natural seventh of the perfect cadence. (See bar two, at the third beat.)

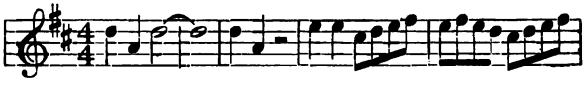
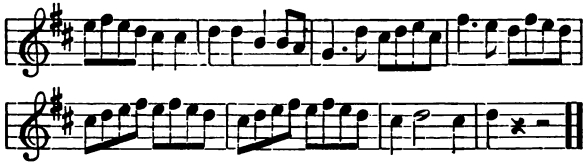
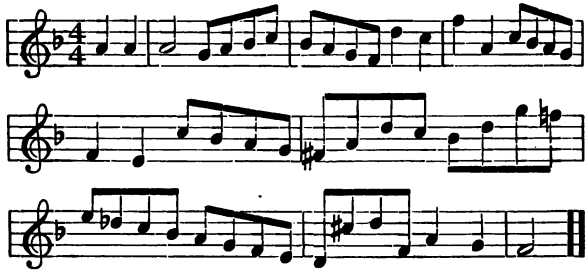
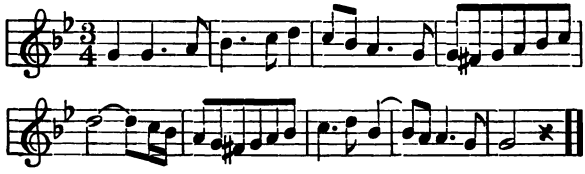
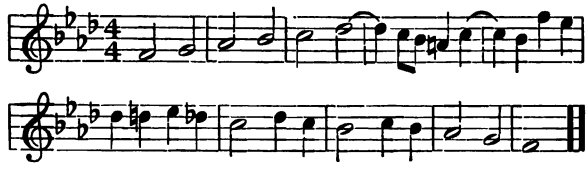
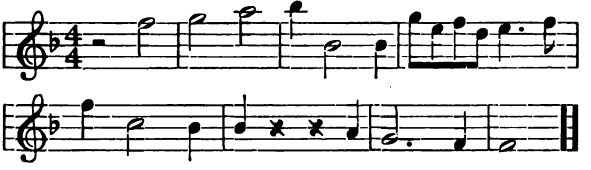
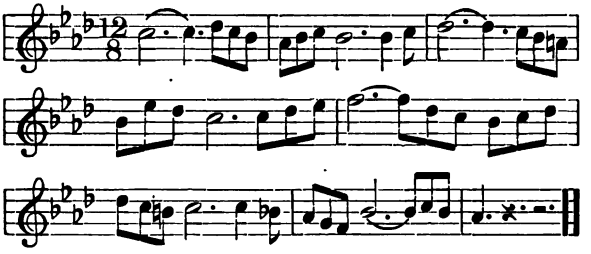
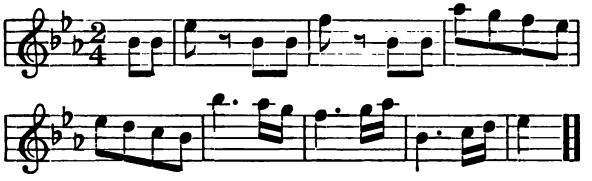
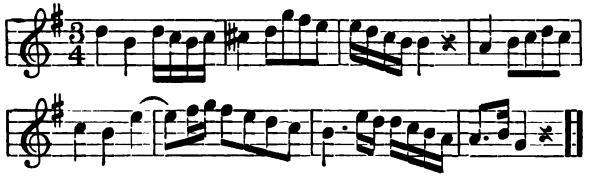
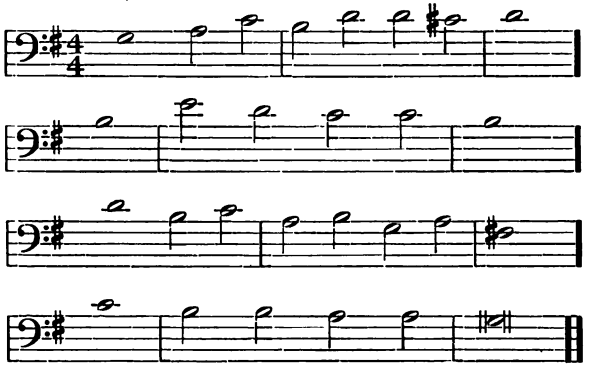
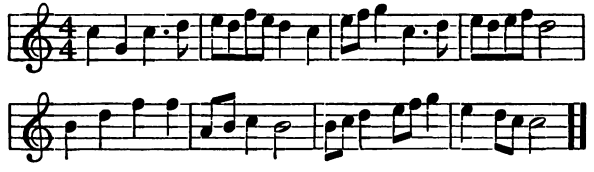
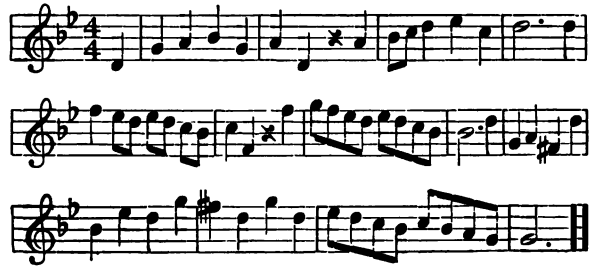
The three succeeding extracts from the Incorporated Society's Book of Melodies, serve to show the use of chromatics generally.

Example 71.

* Common in Weelkes' day; obsolete in ours.

At "A" it is convenient to begin on a sustained pedal-bass, partly owing to the melody suggesting a tonic chord on the first of each of the opening bars, and also because there is enough of change in the three upper parts.

The example at "B" could have had a tonic for the bass of the first bar; it is an advantage, however, to gradually ascend, as shown, to the chord of the sixth on C. In the second bar the melody notes (D-natural and C-flat) should be treated as part of one chord. (See next chapter on arpeggios, etc.). The interval G and F-flat can be taken as shown, with a descending bass, or contained in a chord of the dominant ninth. More will be said on this subject in the chapter on chromatics.

The example at "C" might equally have served as an example of the arpeggio treatment in melodies. In the third bar this is especially obvious, where the four notes B-flat, E-flat, G and B-flat of the melody also supply the chord placed beneath.

The exercises which follow contain various opportunities for the introduction of passing-notes — diatonic and chromatic.

EXERCISE 56.

EXERCISE 57.—(Add an Alto and Bass.)

EXERCISE 58.—(Add three parts.)

EXERCISE 59.

EXERCISE 60.

EXERCISE 61.

EXERCISE 62.

EXERCISE 63.

EXERCISE 64.—(Melody in the Tenor.)

EXERCISE 65.

EXERCISE 66.

CHAPTER VI.

ARPEGGI.

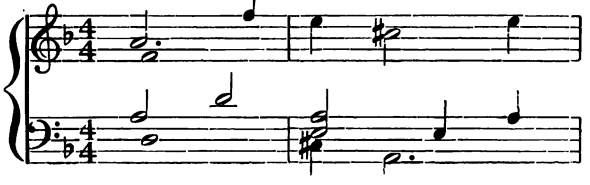
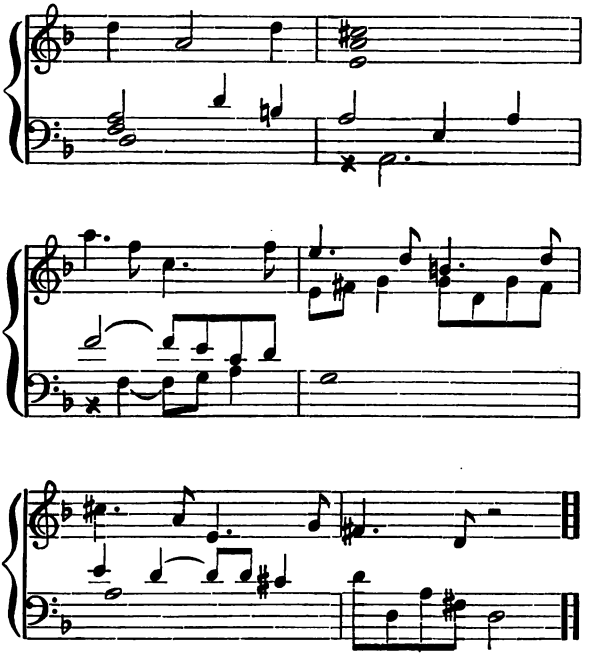
Arpeggi as applied to melody form the subject to be considered in this chapter.

As each triad has three notes, it is commonly convenient, if the melody ring the changes on the three, to keep one harmony for the series, such harmony being most probably the original triad. With the addition of the dominant seventh, and ninth, and other such chords, any interval of the scale can be contained, in such a manner as to cause no unnecessary movement in the sublying harmonies. This will prove a great help in the harmonization of melodies, especially in places where the melody skips much or rapidly.

The great use of arpeggi in the harmonization of melodies will probably ere this have occurred to the student. Everywhere is he confronted with them in practical composition; whether he take up the Chromatic Fantasia of Bach, the First Sonata or the "Appassionata" of Beethoven, or such works as "Parsifal" Vorspiel, or the remarkable example in "Das Rheingold" (see bars 1–67). There is no limit to the examples scattered through the pages of the masters both old and new. Here we confine ourselves to a few remarks on the use of arpeggi, and their necessary illustrations and exercises.

Example 72.

"WHY ASKE YOU."

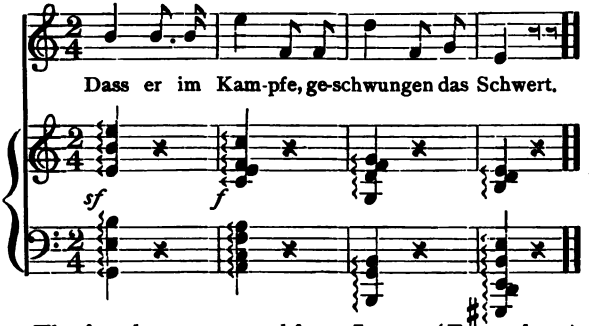
From the Fitzwilliam Virginal Book. GILES FARNABY

The little piece of harmony copied from the Virginal book (Example 72) serves to illustrate what has just been said. The wide skips are supported by chords containing such melody notes. It would be very difficult to improve upon the harmonization of the four last bars, especially in three parts, though it must not be overlooked that the style is instrumental rather than vocal.

Note that each bar needs but one chord to support the air.

Example 73.

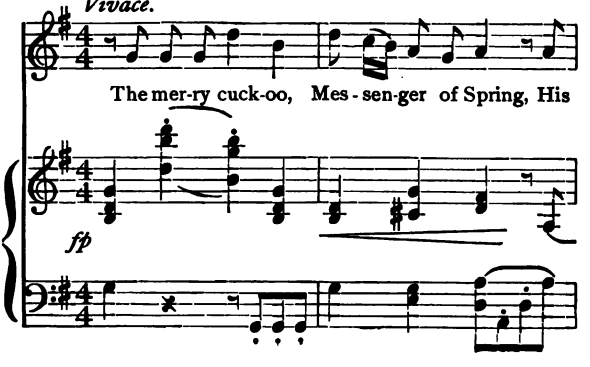
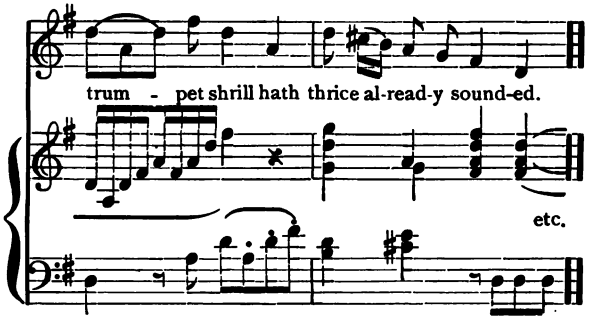
EXTRACT FROM "THE MOORISH PRINCE."

LOEWE.



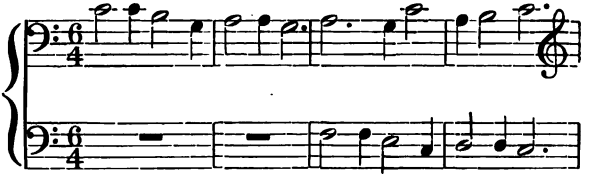
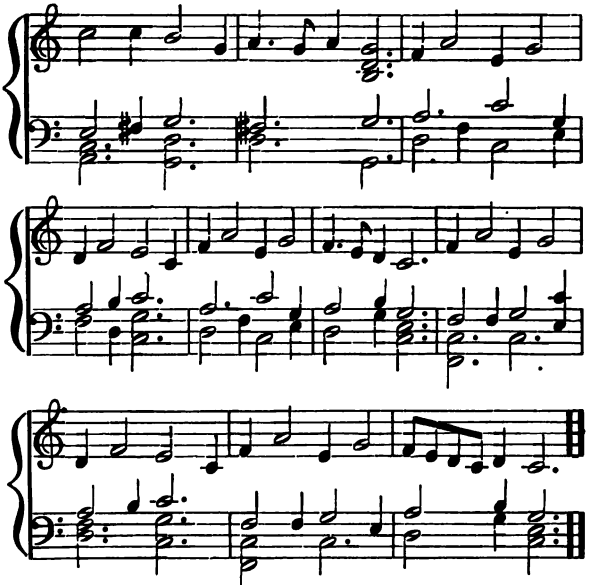
The four bars extracted from Loewe (Example 73) offer a still less promising group of intervals, until by the same method of harmony we perceive that they are merely portions of chords which quite naturally fall into their place when so treated.

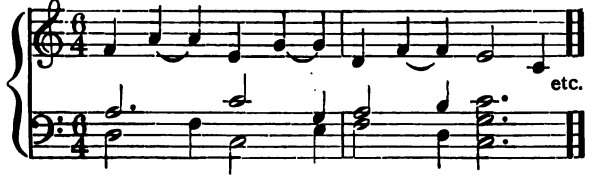
Example 74.

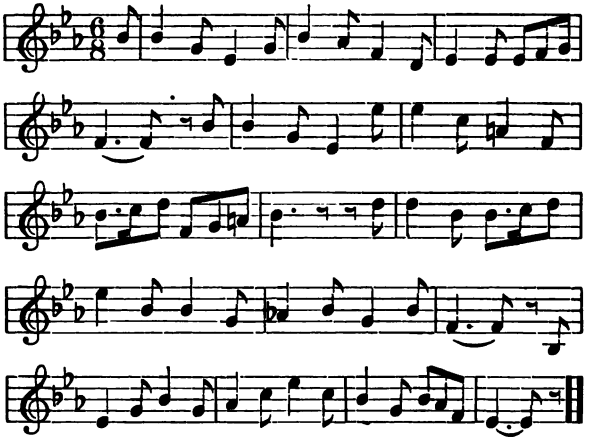
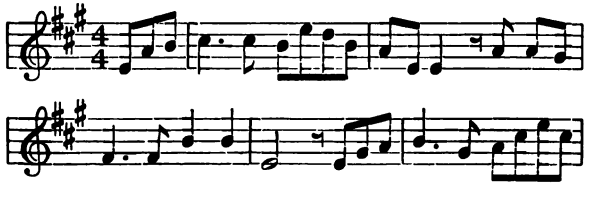
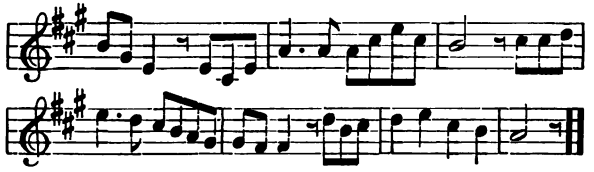
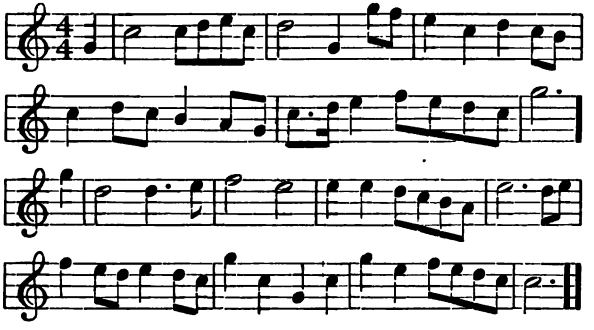
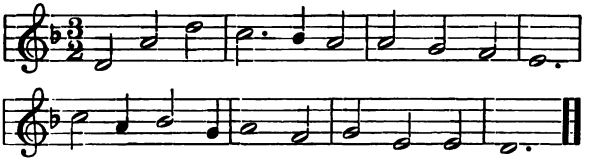
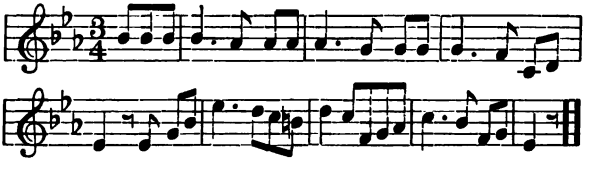
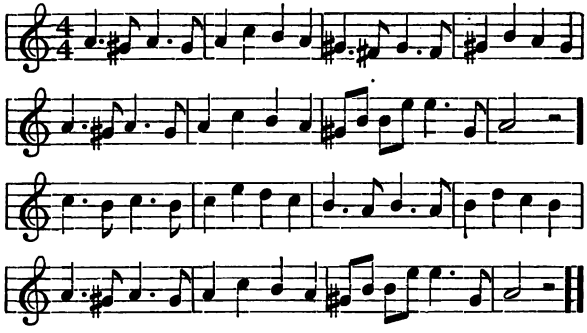
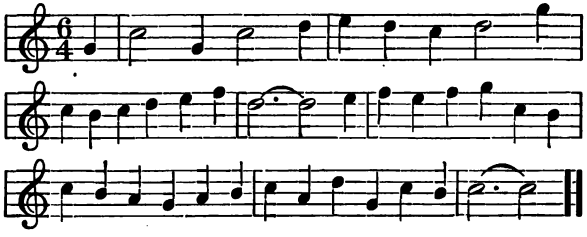
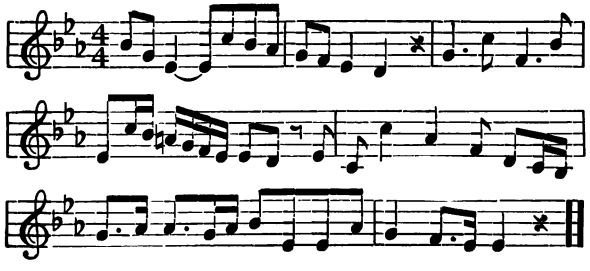
From a song by Dr. GREENE.

Dr. Greene furnishes us with a melody which, if accompanied by the pianoforte, might be treated as above. It will be observed that in order to avoid the monotony of mere chords, these, like the melody itself, are broken up into arpeggi, in imitation of the air.

Syncopation can often be treated successfully by the methods previously shown. In its other aspects, involving suspensions, retardations, etc., this subject will recur. See Chapter XI.

THE CARMEN'S WHISTLE.

Example 75. WM. BYRDE.

It may be pointed out that with one exception all the syncopated notes also form part of the chord from which they move. Byrde avoids monotony by a change of harmony wherever the melody admits of time and opportunity. Written with tied notes, as suggested below, the example needs no further comment.

Example 76.

The selection of exercises given below includes many passages which the student will do well to treat as arpeggi, though here, as in other cases, the melody will be found possible for other methods of harmonization. The exercises are to be worked in four-part vocal harmony. In the last of these (No. 74) the syncopation occurring in the melody should be noted, before working the exercise.

EXERCISE 67.

EXERCISE 68.

EXERCISE 69.

EXERCISE 70.

EXERCISE 71.

EXERCISE 72.

EXERCISE 73.

EXERCISE 74.

CHAPTER VII.

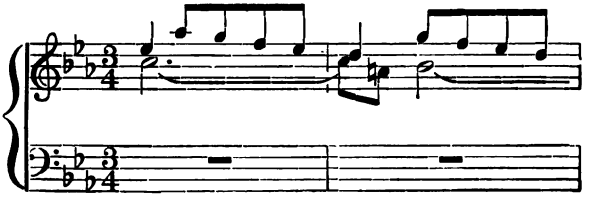
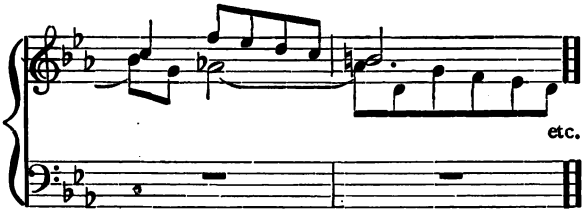
SEQUENCES.

Sequences play an important part both in melodies and in their harmonization, and may now be usefully touched upon. "A Sequence," says Sir Hubert Parry, "is generally taken to mean the repetition of a definite group of notes or chords in different positions of the scale, like regular steps ascending or descending." As regards their application to melodies, the student must first trace his sequence in the melody, and then test his harmonies that they follow exactly where the melody leads. That is to say, if the melody offers a phrase which is repeated a step or two, higher or lower, the harmonies are to be also contrived in such a manner that relatively they may go through the same process. Example is better than precept in this particular matter.

It must not be presumed from the above that sequences are always to be exact. It is the perception of them which should be the student's first care. Many beautiful effects may afterwards be obtained by varying the replies in sequences. Modern composers especially favour this method. The older writers more usually preserved their sequences literally.

Example 77.

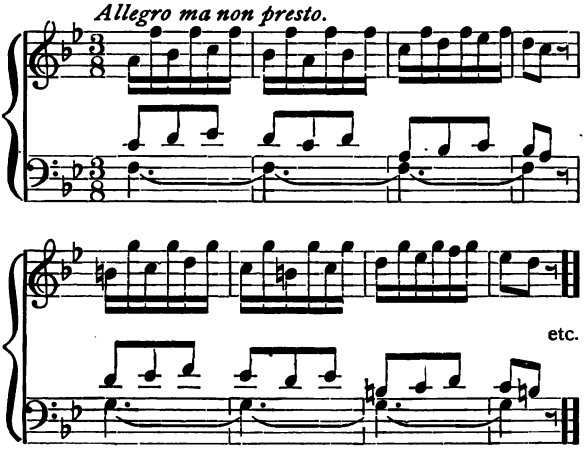
EXTRACT FROM A FUGUE.

RINCK.



The little two-part quotation from Rinck (Example 77) shows an exact following out of the sequence. For further examples of this kind the student should turn to his Bach, where, especially among the Organ Fugues, he will not need to seek far to meet interesting sequences exactly carried out.

Example 78.

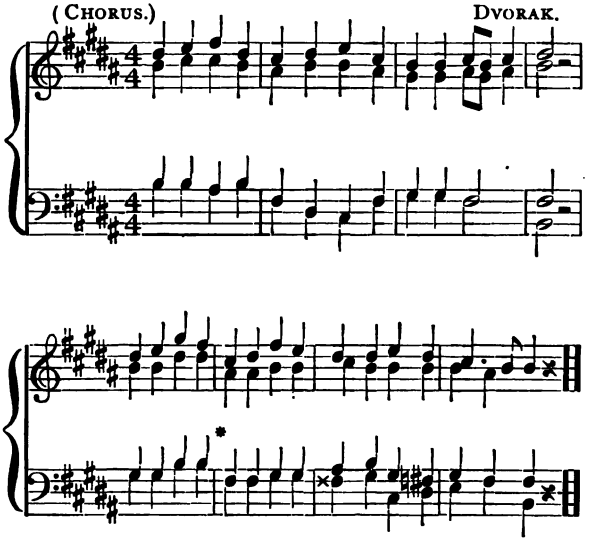
EXTRACT FROM CONCERTO No. 2 (FOR ORGAN).

HANDEL.

The example from Handel's famous Organ Concerto (Example 78) practically confirms what has already been remarked. Among the same composer's harpsichord pieces are many passages built up on this principle, which is of course (as all good principles are) still in vogue.

Example 79.

EXTRACT FROM "STABAT MATER."

(CHORUS.) DVORAK.



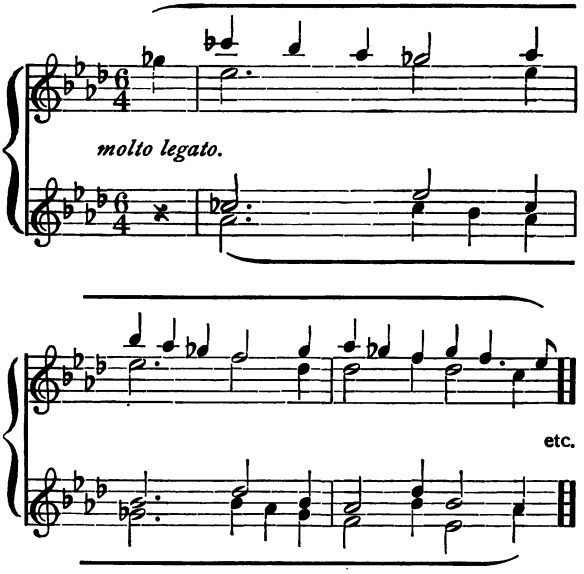
More modern instances are now offered, by way of example. Dvorak's opening bars (Example 79) do not give us an exact sequence, which would scarcely be practicable. The last four bars, however, are sequentially accurate.

* The consecutives between bars 5 and 6 are not for imitation.

Example 80.

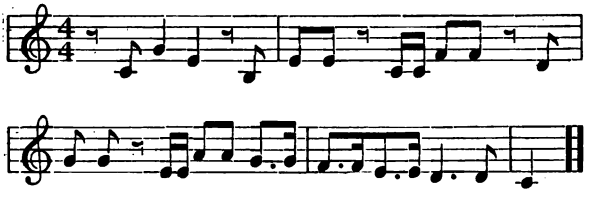
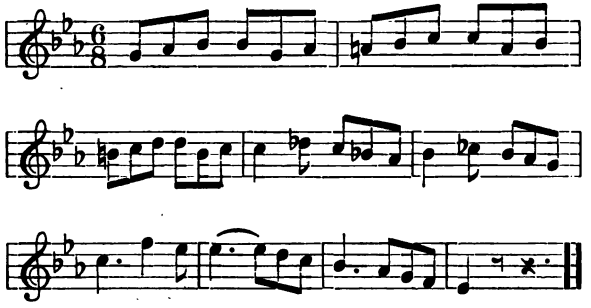
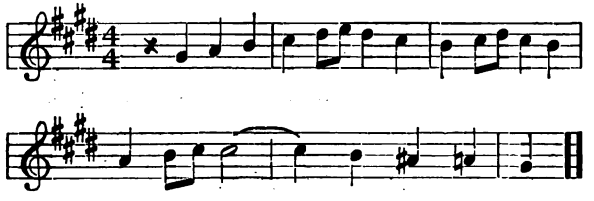
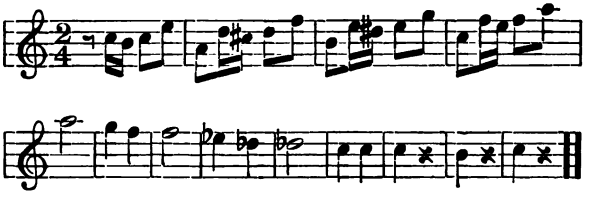
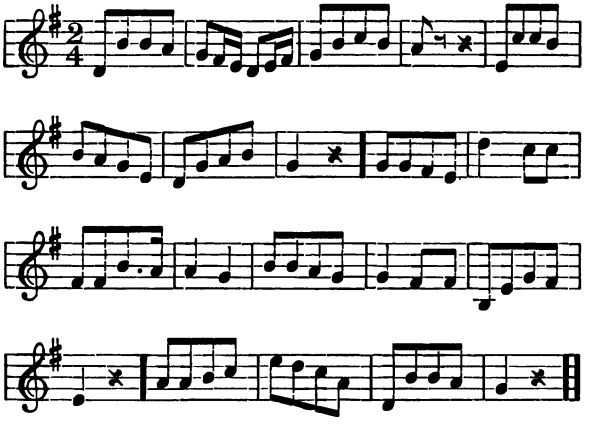
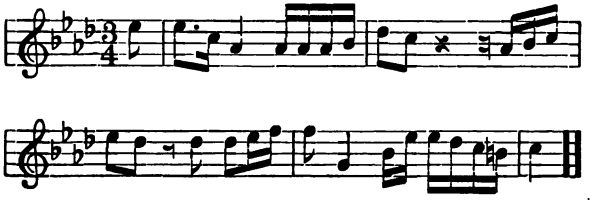
EXTRACT FROM "PARSIFAL."

WAGNER.



Wagner's "Parsifal" is full of instances of exact sequences. That we quote (Example 80) appears in a variety of forms in the course of the work, which the student will do well to study for himself. Among modern writers Schumann seems to have employed the sequence more than most. Grieg, following presumably in his steps, has employed the device with great success. The chromatic passages employed in sequence by Wagner, notably in "Tristan," can only be briefly mentioned here. In the chapter on chromatics more will be said on the subject.

A few exercises are added which favour the carrying out of passages in sequence.

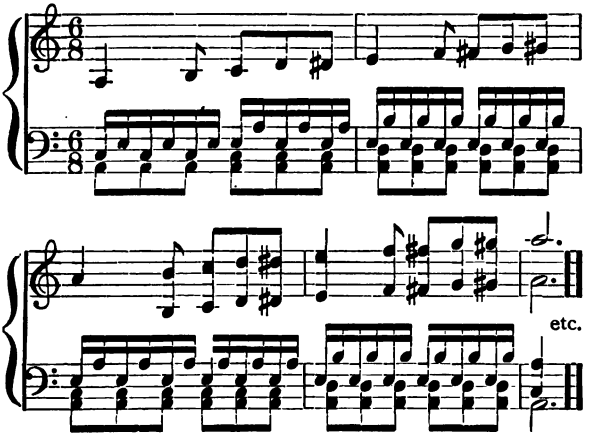
EXERCISE 75.— (In three parts only.)

EXERCISE 76.— (In four parts.)

EXERCISE 77.

Exercise 78.

Exercise 79.

Exercise 80.

CHAPTER VIII.

CHROMATICS.

THE treatment of **chromatic notes** in any given melody involves either the use of mere chromatic *passing* (or inessential) *notes*, *chromatic chords*, or *modulation*. Much of the ground has been already traversed in Chapters IV and V. Some further examples of melodic chromatics are now offered. In perusing them the student should carefully observe the manner in which the chromatics chiefly fall in the unimportant pulsations of the bar. The true harmony is thus asserted while the ornamental melody prevents it from becoming dull.

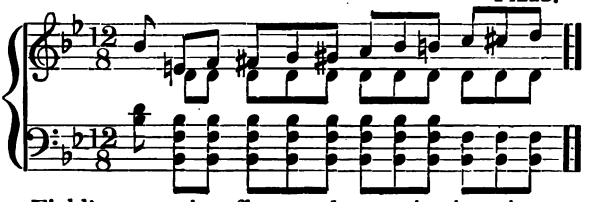
Example 81.

EXTRACT FROM "CALVARY."

SPOHR.

With two chords as his harmonic basis, tonic and dominant, and maintaining a tonic pedal, Spohr (in Example 81) takes us through the chief part of the chromatic scale of A minor. The melodic notes falling on the first beat of each bar may be taken note of; namely I, V, I, V, I, while the third of the scale occurs in the middle of the alternate bars.

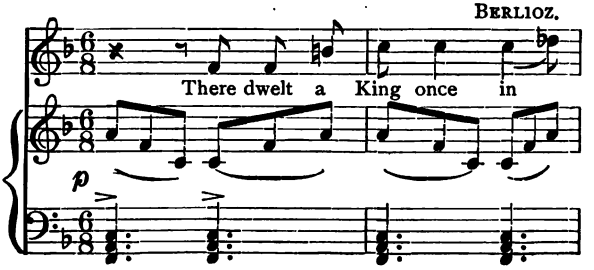
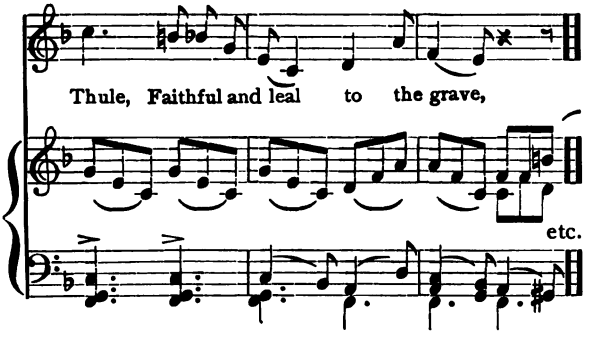
Example 82.

EXTRACT FROM NOCTURNE (No. 5).

FIELD.

Field's example offers a harmonization, in one chord, namely the tonic, of the chromatic scale of B-flat major, one note being wanted in the melody to make it complete, i. e., the 4th, E-flat. The initial note of each group of three falls thus in the melody; — 1, sharp 5, 7, 9, and thus shows an advance on the previous example.

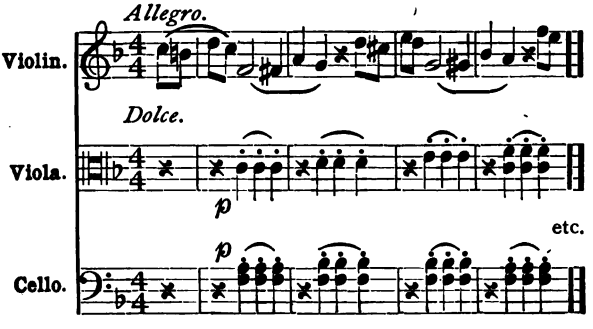
Example 83.

EXTRACT FROM "FAUST."

BERLIOZ.

Berlioz makes striking use of the interval of a tritone, in the first bar of Example 83. It may be explained as an appoggiatura (see Vincent's "Harmony," page 138) or the supertonic 11th in its third inversion, or it may even be explained as a triple pedal with a free part above. The whole passage is instructive as a perfect example of how melodic chromatics may be ignored.

Example 84.

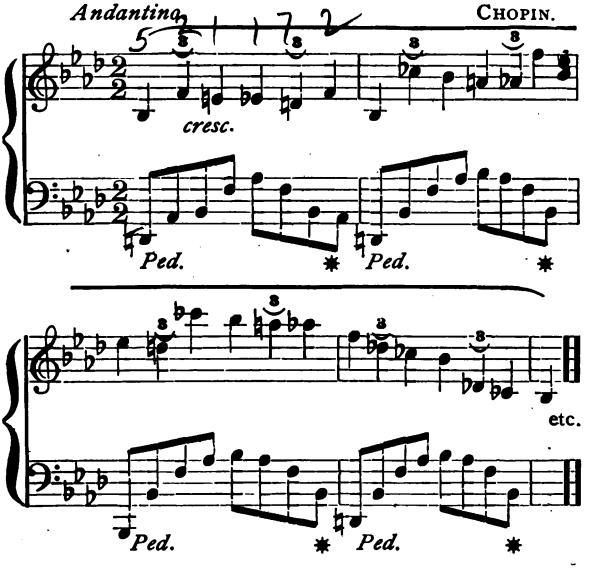
EXTRACT FROM "NONET."

SPOHR.

Example 84, from Spohr's "Nonet," offers a simple instance of the effect of skipping from a chromatic passing-note. This is clearly brought about by each of the melody notes of the first of the bar being an appoggiatura. (See Vincent's "Harmony," page 161.)

Example 85.

EXTRACT FROM AN ÉTUDE.

(Trois Nouvelles Études, No. 1.)



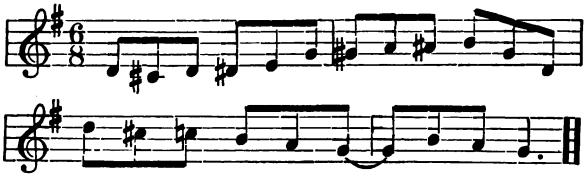
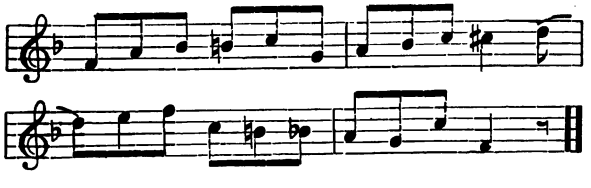
Example 85 offers a more elaborate succession of chromatics, all of which are harmonized with a simple dominant chord (in E-flat minor). The notes belonging to the harmony may be profitably set down.

The upper figures give the degrees of the scale; the lower show the harmony in the ordinary way.

♯ ♭ ♯	♭ ♯ ♭	♯ ♭ ♯ ♭	♭ ♭ ♭ ♭
5 2 1 1 7 2	5 6 5 4 4 2	1 7 6 5 4 4	2 7 6 5 7 6 5
6	. . . . .	♯	6 . . . . .
5	. . . . .	7	5 . . . . .
3	. . . . .		3 . . . . .
V	V	V	V

It may perhaps be added that the pianoforte, for which the passage was contrived, offers an exceptionally good medium for the employment of rapidly changing melodics above a chordal bass, assisted by the sostenuto pedal. Observe, (in bar 4,) the raised leading-note of bass, with flat 7th in the treble. Compare Example 152.

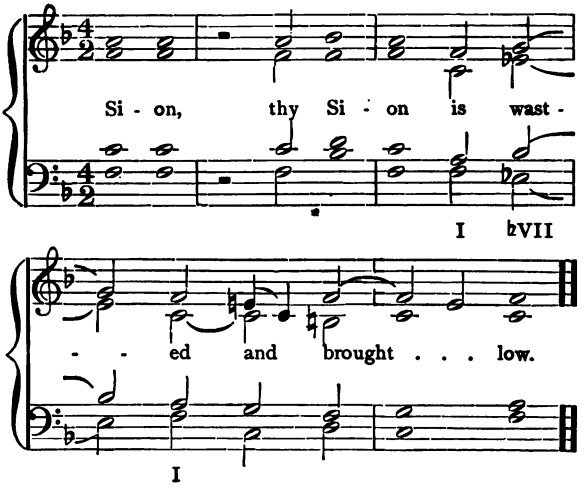
Two exercises follow. These should be quite simply harmonized with one chord to each group of three notes. Here and there the inner parts might also have a chromatic passing-note introduced.

EXERCISE 81.

EXERCISE 82.

Chromatic Chords.

We now enter upon the consideration of placing **chromatic chords** beneath given melodies. The power of doing this effectively will only be gained after careful study and comparison of good models. Chromatics are naturally weak in comparison with the diatonic chords, which therefore must still form the basis of any good harmony.

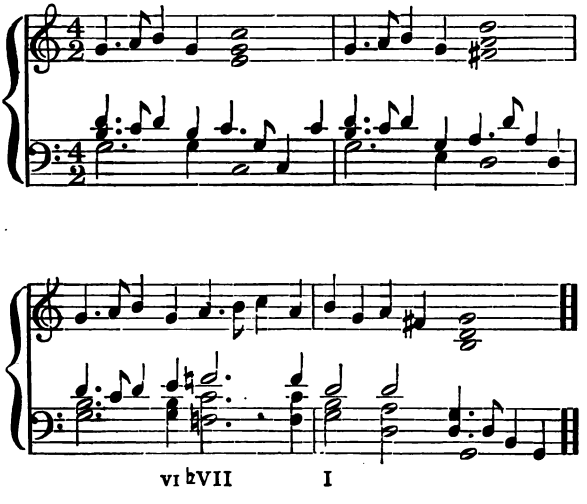
The major triad on a chromatically lowered leading-note may be instanced as one of the earliest chromatic chords put to systematic use. The discovery no doubt arose from the attempt to employ the church scales in conjunction with harmony. For a complete list of the chromatic triads, the student may be referred to Dr. Vincent's Harmony, page 117.

Example 86.

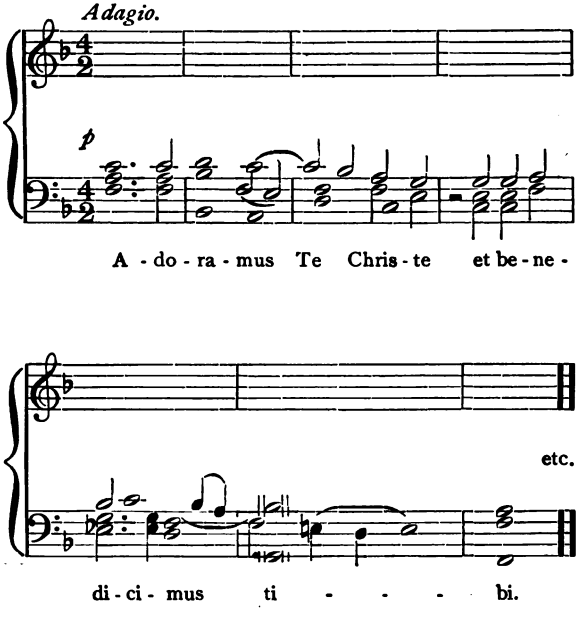
WM. BYRDE.

The progression quoted above (Example 86) was quite usual in Byrde's day; namely, the harmonies I–♭VII–I. More usual modern treatment of such a chromatic chord will be seen in Example 89, (p. 108).

Example 87.

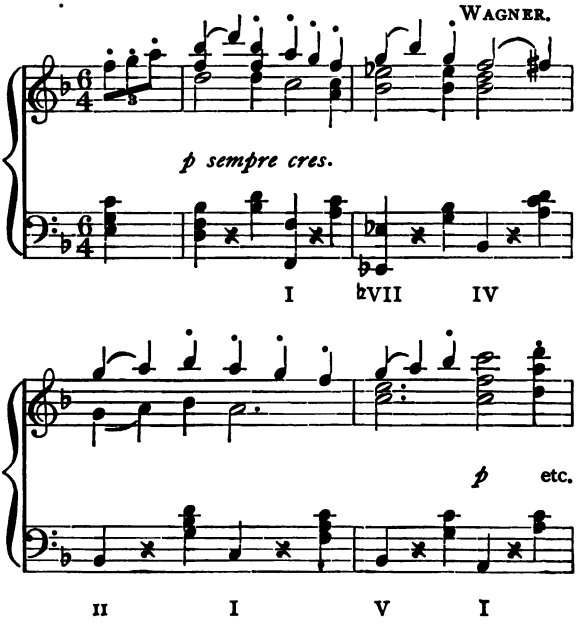
Air from the Fitzwilliam Virginal Book.

Arranged by WILLIAM BYRDE.

Our quotation from the Fitzwilliam Virginal Book (Example 87) shows that this chromatic progression was by no means confined to church music, as may be gathered from the similar succession of chords, — VI–♭VII–I — cited from a popular Elizabethan song.

Example 88.

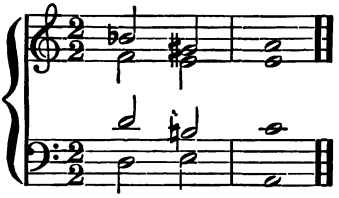
From the Fitzwilliam Folio. FRANCESCO FEROCI.

Feroci's little three-part passage (Example 88) gives an illustration of how the same chromatic chord may be quitted in a smoother and — from a modern point of view, perhaps — a more satisfactory manner. This is managed by treating the ♭VII as a new subdominant and dwelling on it for a brief moment. The final destination is the same in all three examples, namely a return to the key of the tonic.

Example 89.

EXTRACT FROM "THE MASTERSINGERS."

Wagner's is the only modern example (No. 89) for which we have space. It will be seen that the progression is but slightly varied from the older ones; as thus — I–♭VII–IV–II–I–V–I. The effect of the II following the IV serves to show the advance we have made in the general *balance* of harmony. It may be noted that few effects ever become obsolete.

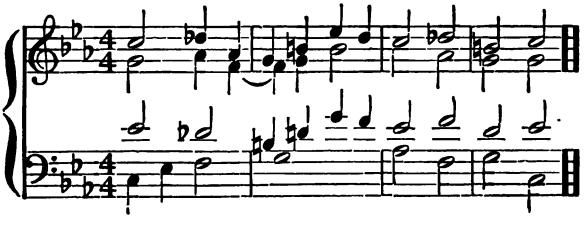
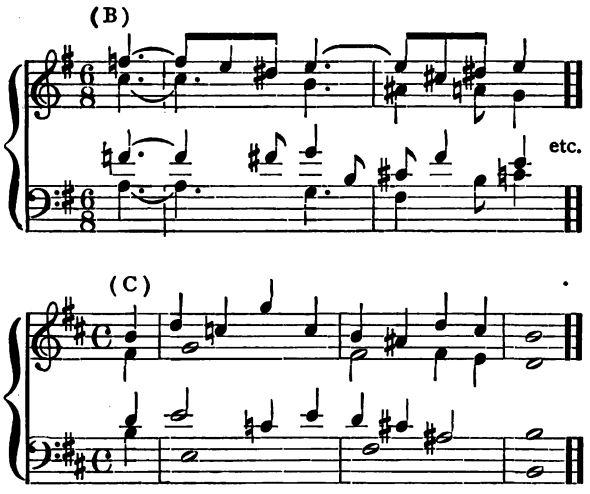
The Pathetic Cadence supplies another instance of a chromatic chord which in all likelihood arose from the ancient combinations given us in the ecclesiastical "Phrygian," or the Greek Doric mode.

Example 90.

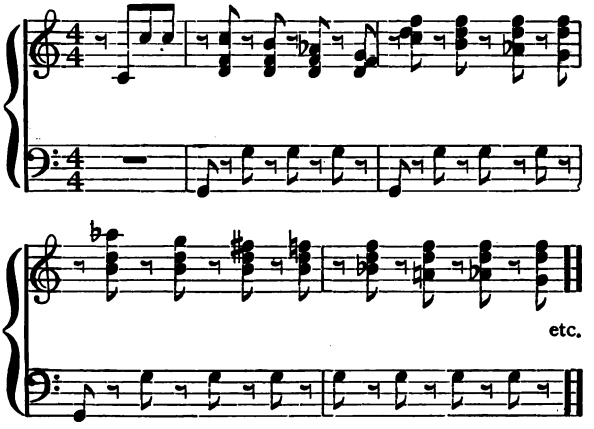


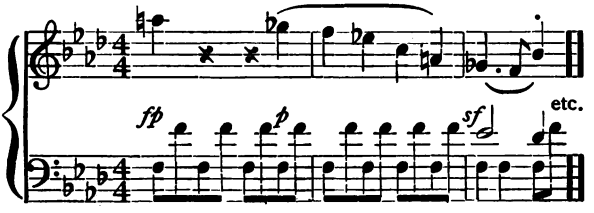
The chord alluded to is the first of the above series, and is of course known as the **Neapolitan Sixth.** It was used long before the time of Bach. More modern instances, unfortunately too long for quotation, may be found in the first movement of the "Moonlight Sonata" of Beethoven, and in the chief motive in Dvorak's "Requiem."

The following phrases are drawn from the Incorporated Society's book of Melodies, and serve to show the appearance the cadence will make in examination papers.

Example 91. (A)

It will be observed that in each of the three phrases quoted the pathetic cadence is somewhat disguised in the melodic notes given; the general treatment of the harmony should easily adapt itself to the altered conditions, as shown.

One of the most important of the chromatic chords is the **Diminished Seventh,** which it is convenient to refer to the dominant ninth as its original position. The various resolutions of the diminished seventh and its power to proceed up or down chromatically invest it with peculiar powers of inviting or resisting modulation. For more precise details of these chords than our examples and notes admit of the pupil is referred to Dr. Vincent's "Harmony," pages 139 and 148.

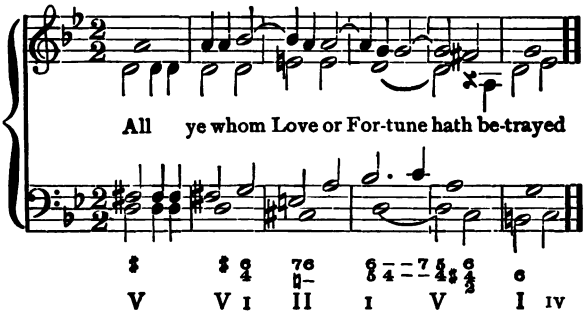
Example 92.

Our 92d example gives a **Dominant Minor Ninth** as a *chromatic* chord, for the passage is in C major. Each bar emphasizes the minor ninth, which, however, ends as it began, in the major key. Attention may be drawn to the chromatic descent of the melody in the third bar, which is answered in the succeeding bar by a lower part having a similar progression.

Example 93. BEETHOVEN. (Op. 2, No. 1.)

Example 93 shows all the intervals of the chord of the dominant minor ninth successively introduced in the upper part on a dominant bass. The chord is emphasized (in bar 3 of the quotation) by the three-part harmony, which it may be noted is the fewest number of parts capable of giving a clear effect of the dominant ninth.

Example 94.

EXTRACT FROM "ALL YE WHOM LOVE."

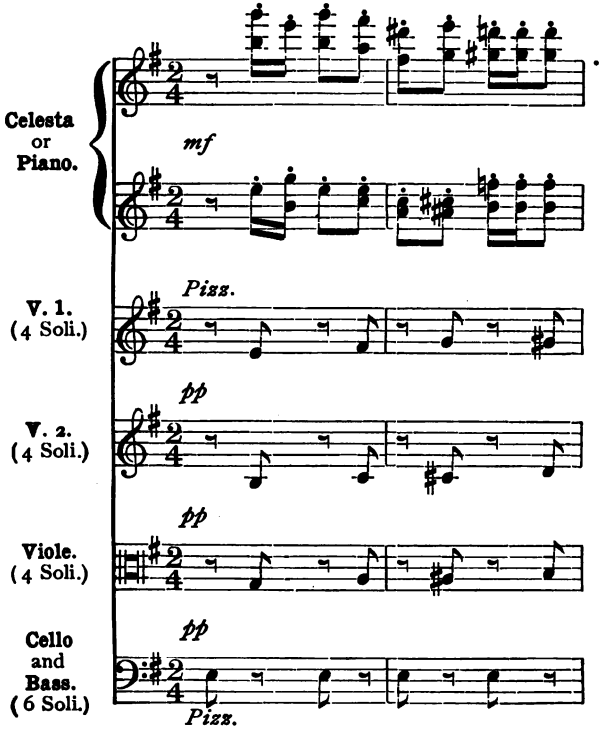
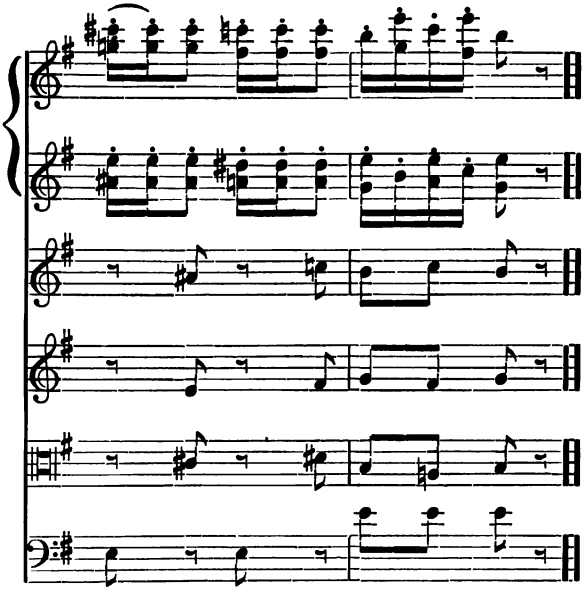
JOHN DOWLAND. (1597.)



The Diminished Seventh.

It has already been remarked that one of the most important of the early chromatic chords is supplied in the first inversion of the minor ninth, which is distinguished by a separate designation — **the Diminished Seventh**. In the sixteenth century

specimen quoted from Dowland (Example 94, bar 3) the seventh itself is carefully prepared, and the bass moves cautiously to the fundamental chromatic (C-sharp). Other examples will be seen in the Appendix to this volume.

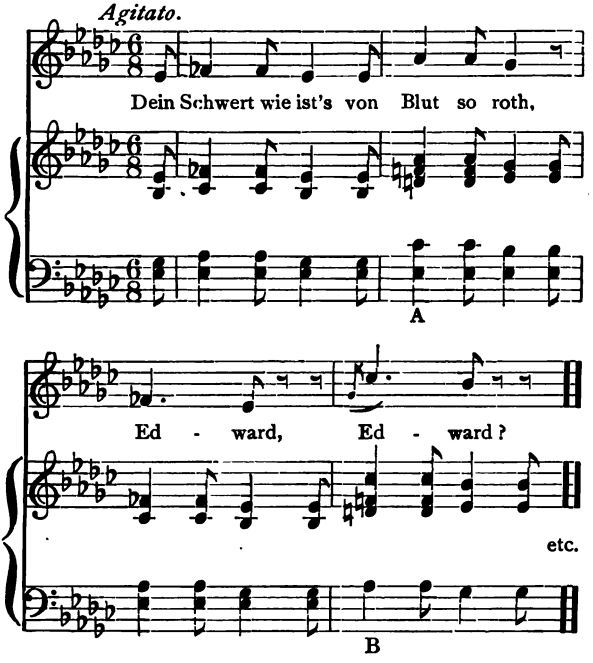
Example 95. TSCHAIKOWSKY.

In the 95th example, by Tschaikowsky, there is a favourable specimen of the freedom of the diminished sevenths, four of which succeed one another in a rising passage * of chromatics, on a pedal bass. It will be observed that the passage ends as it began on the tonic (E minor).

By a simple experiment the student will find that he can construct diminished sevenths on each degree of the chromatic scale, and though as an occasional effect this may be done in practical harmony, as hinted in the last example, such a succession is rarely effective, and therefore better avoided. On the other hand, by the judicious interposition of a triad (or inversion) alternate diminished sevenths become at once attractive and useful.

* Notice the progression of the *String* parts.

Example 96.

FROM THE BALLAD OF "EDWARD."

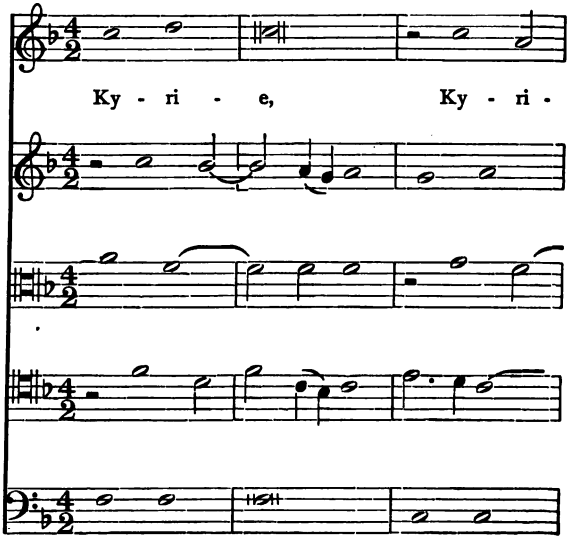
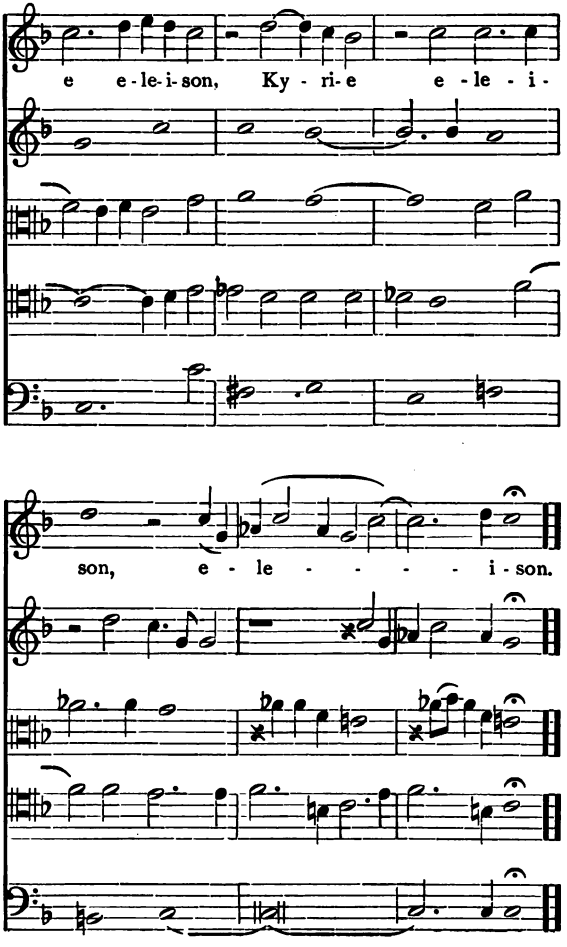
LOEWE.

Loewe's example (No. 96) contains two diminished sevenths (marked at A and B), and the bass for the first three bars may be taken as a pedal on the tonic, E-flat minor. If otherwise regarded, the second chord in the example may be taken as a flat-supertonic seventh,* prepared. Lastly, the same chord may be explained as a chord of the thir-

* In its third inversion.

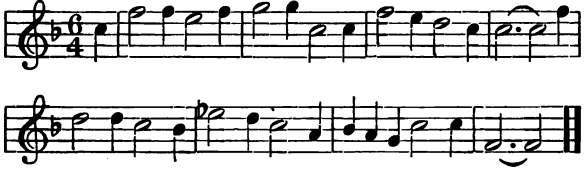
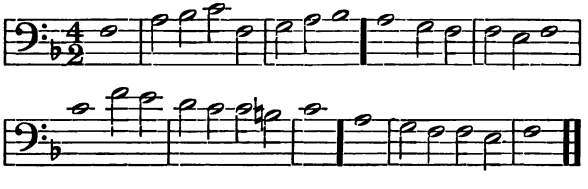
teenth, formed on G-flat, with its root, third and fifth all omitted. Before parting with the example, which is certainly a curious one, it may also be observed that in the last bar, the note G-flat, in the melody, (written small) is to be regarded as the thirteenth of a dominant chord from root B-flat, or as a mere retardation of a note contained in the previous chord.

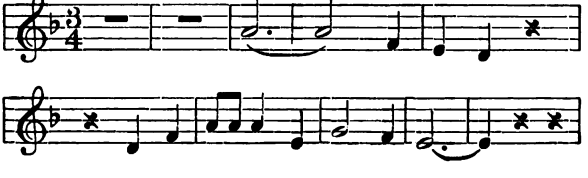
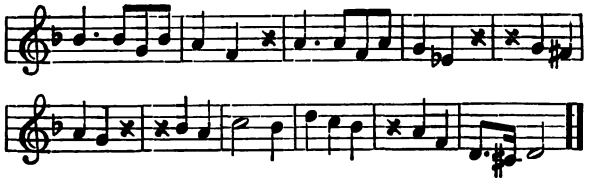
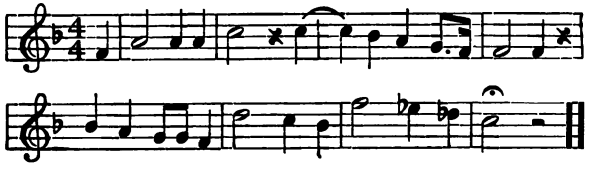
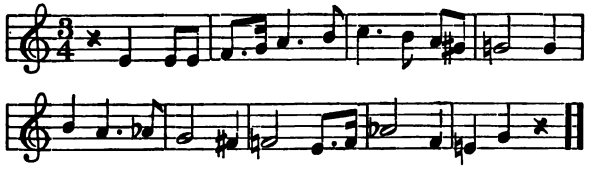
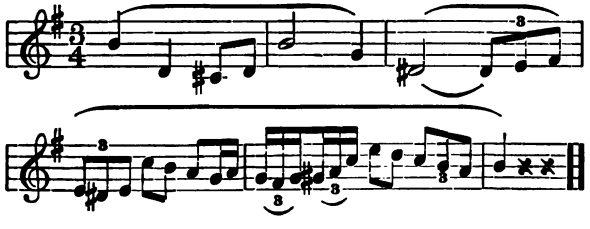
Example 97.

KYRIE.

From the Fitzwilliam Folio. LEONARDO LEO. (1694–1746.)

e e-le-i-son, Ky-ri-e e-le-i-
son, e-le-i-son.

The five-part example (No. 97), by Leonardo Leo, shows an expressive piece of harmony, in which the diminished seventh plays an important part, occurring as it does no less than five times. In the last two bars leading to a dominant close, a pedal again makes its appearance. With this example and a few exercises for working, we close the chapter, though other chromatic chords remain to be noticed.

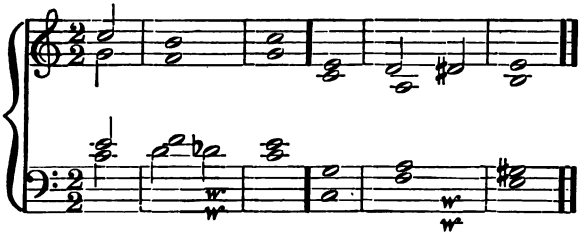
EXERCISE 83.

EXERCISE 84.—Melody in the Tenor.

EXERCISE 85.

Slow and expressive.

EXERCISE 86.

EXERCISE 87.

EXERCISE 88.

CHAPTER IX.

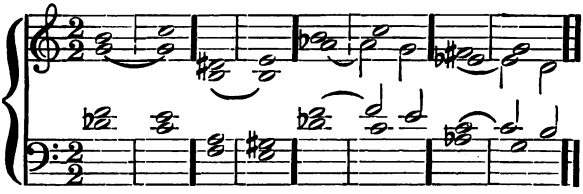
THE AUGMENTED SIXTH AND THE AUGMENTED TRIAD.

THE chord of the **Augmented Sixth,** with its many possibilities as regards melody, came into popular use in the 17th century.

A simple chromatic alteration of one note in the chord of the 6th on the supertonic or the subdominant produces the primary form of this harmonic combination, known as **the Italian Sixth.**

Example 98.

The tendency of the *flattened* note to fall and of the *sharpened* note to rise, is significant of the ordinary resolutions of these extreme intervals. With the addition of a 4th, or the substitution of a 5th, two other forms of the same chord are obtained. These are given without their several inversions, which, however, the student should write out for himself.

Example 99.

The French Sixth. **The German Sixth.**

It will be seen in the above example (No. 99) that the **French form** of the chord has a useful pivot-note in the 4th of the 6–4–3, while the German form has a 5th which must on no account follow the bass, unless at a safe distance, on account of the fifths, which would otherwise result. In practice, it will be found that the **German form** of this chord is the most useful.

The system by which a double root (or first and second generator) was claimed for this chord is out of favour; but as it is instructive, at least, to note what was formerly considered an important matter, the two roots are shown in the first example (No. 98).

"In the case of the augmented sixth on the flat second of the key, there is only one note to be altered; and as that note is constantly altered in this fashion in other combinations—namely by substituting the flattened note, as D-flat for D in the key of C, by Carissimi, Bach, Beethoven, Chopin, in all ages of harmonic music—it seems superfluous to consider whether or no it is a chord with a double root as theorists propose, in which one note is the minor ninth of one root, and the other the major third of another." (Sir Hubert Parry.)

Our first historical example (No. 100) is from a manuscript written between 1650–1656, that is, during the composer's life time. In the second bar the augmented sixth is prepared by the previous chord—an augmented triad. In the printed version of

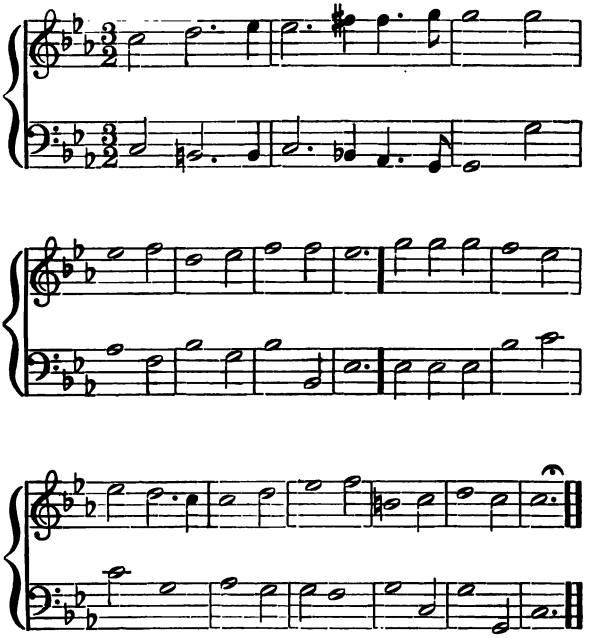
Lawes' "Ayres" (1653), the passage is modified into a mere diatonic passage, a third part added, and the barring of the song much altered. (See Example 26.)

Example 100.

"COME, CHLORIS."

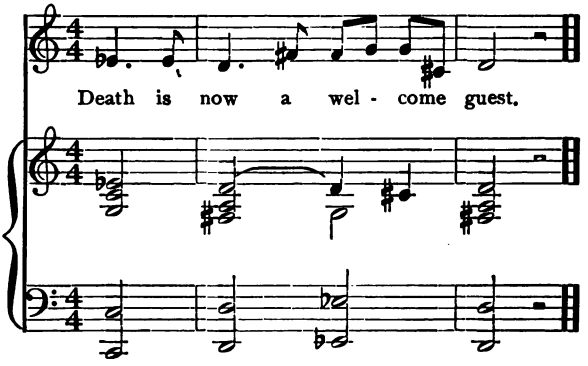
(A DUET.)

From the rare Guise MS.
(British Museum, circa 1650.)
Add. MSS. 11,608 fol. 8b.

HENRY LAWES.
(1595–1662.)

Purcell does not appear to have employed the chord to any very great extent, although his predecessors Carissimi and Pelham Humphrey both set an example. The quotation is from "Dido and Aeneas" (1675), and shows an effective employment of the Italian form of the chord, the voice-part proceeding from one note of the chord to another.

Example 101.

EXTRACT FROM "DIDO AND AENEAS."

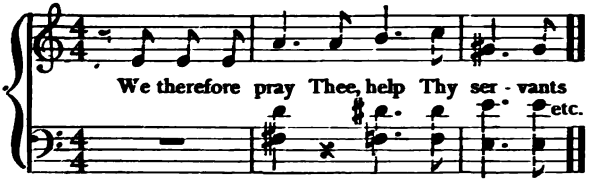
PURCELL. (1675.)

The three-part example (No. 102), from the same composer, shows the chord changing from the French to the German form, by means of the melody rising a step. The resolution is also to be noted as being unusual in vocal writing. The passage is from Sir Frederick Bridge's new edition of the great "Te Deum,"* page 15. Mention may also be made of another example in the same work at page 21, just before the letter "T."

* Published by Novello & Co.

Example 102.

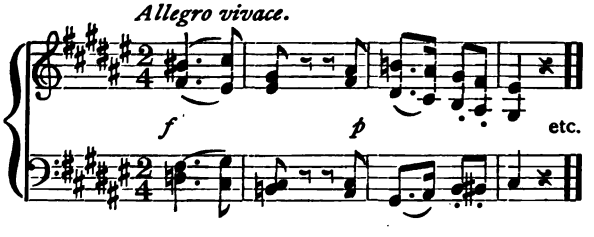
EXTRACT FROM "TE DEUM."

PURCELL.



The student will find many splendid instances of the employment of this chromatic chord in the works of Bach, for which we have unfortunately no space. His attention is also directed to the remarkable movement of Beethoven, which begins with the augmented sixth, as shown in the four opening bars quoted below. (Example 103.)

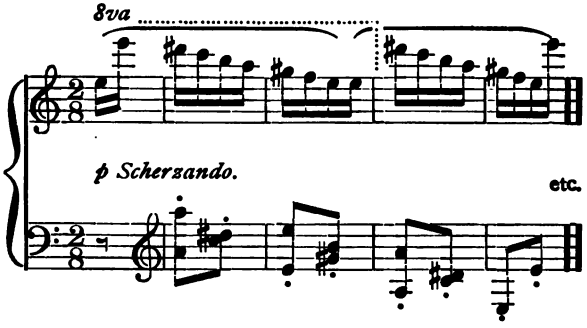
Example 103.

BEETHOVEN. (Op. 78.)

A modern use of the same chord in a rapid melodic passage for pianoforte shows how characteristic is the simplest suggestion of the augmented sixth in the hands of a master. (Example 104.)

For a completer view of this chord and its inversions, reference should be made to Dr. Vincent's "Harmony," pages 121–133.

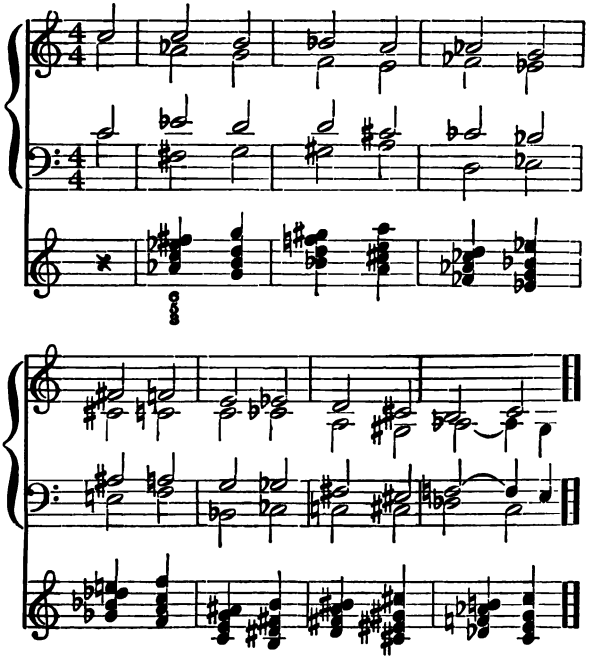
Example 104.

BRAHMS.

Presto, ma non troppo. (Op. 35, Bk. 2, Var. 14.)

Our final illustration of the chord under discussion shows how the whole chromatic scale may be covered by a succession of augmented sixths. Thus grouped together, it must be borne in mind that they have not time to make much effect; * and care must be taken not to introduce too many or too rapidly. Beneath each of the chords a small group is given, showing the original position and, in some cases, the enharmonic equivalent. (Example 105.)

EXERCISE 89.—Play over, or write out, the same passage, with all the augmented sixths altered to diminished sevenths, at one time the favourite substitute for the more modern combination written.

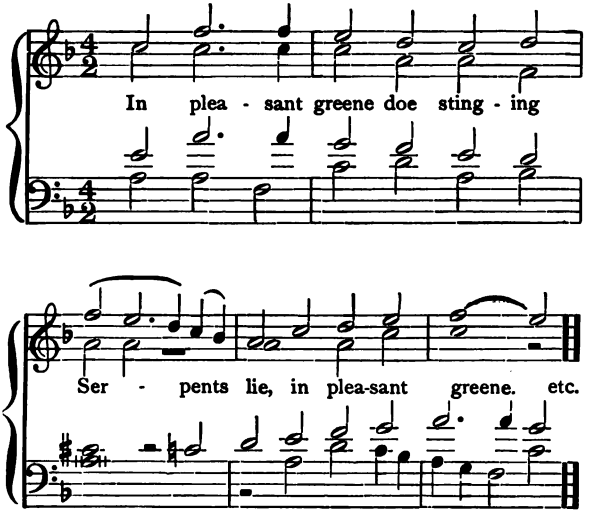
* Because of their conflicting tonality.

Example 105.—A succession of Augmented Sixths.

The Augmented Triad.

For the convenience of classification, theorists usually include the chord known as the **Augmented Triad** among the combinations arising from the chord of the thirteenth. Thus the chord so built up from any tonic will give the augmented triad by the simple process of taking the root, the third, and the *minor* 13th, ignoring the other intervals. Long

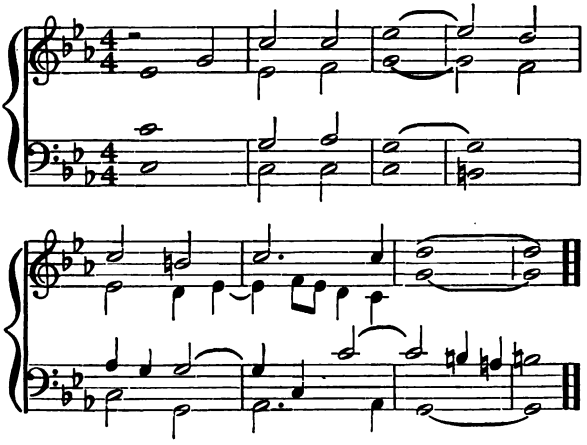
before such classification was thought of, the augmented triad was in common use. It can be traced back to the sixteenth century, as some of our examples will serve to show.

An entirely chromatic application of the chord is seen in the third bar of Example 106 where, as D minor is not established, the passage must be held to be in the key of F. The composer evidently felt the curiously harsh, biting effect of the combination, judging from the words he illustrates. The modern custom would be against emphasizing the C-natural (doubled by the tenor) on account of rendering the tonality uncertain. The note of the melody derives piquancy from this particular harmony in no other way to be obtained.

Example 106. RICHARD EDWARDS. (1523–1566.)

It seems not unlikely that the next example (No. 107, at bar 4) gives a good idea of the manner in which the augmented triad was first used. The cautious way in which the bass approaches the leading-note B-natural, with the three upper parts all tied, suggests strongly the old contrapuntal methods of Dowland's immediate predecessors. In the fifth bar an augmented triad is produced by the alto moving to E-flat as an anticipation. This again is in accordance with ancient custom.

Example 107.

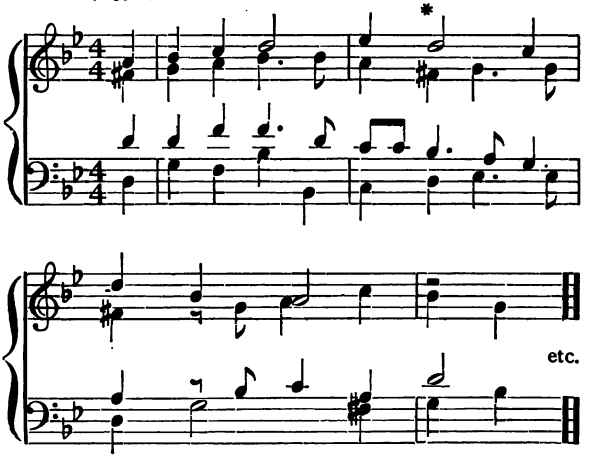
EXTRACT FROM "GO, CRYSTAL TEARS."

From The First Set of Songs. (1597.) JOHN DOWLAND. (1562–1625.)

Another example from Dowland (No. 108) proves that even in the sixteenth century composers had discovered that the augmented triad need not of necessity be prepared. At the second bar of Example

108 all the parts are in motion to meet the chromatic chord which is introduced with considerable emphasis, not to say pungency. (See *.)

Example 108.

EXTRACT FROM "UNQUIET THOUGHTS."

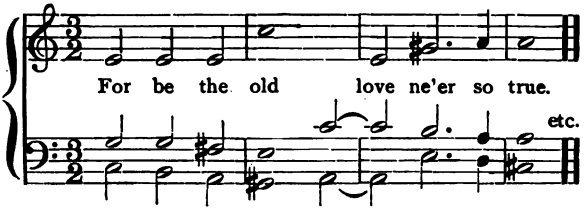
First Book of Songs. (1597.) JOHN DOWLAND.

The three-part example, No. 109, of William Webb (a contemporary of Lawes) gives the augmented triad in its first inversion, approached by skip, as far as the melody is concerned. The two lower parts, it will be seen, descend gradually in sixths. There are further examples in the book from which the quotation is drawn.

The fifths between tenor and bass, in bar 3, are very harmless.

Example 109.

FROM PLAYFORD'S "SELECT AYRES."

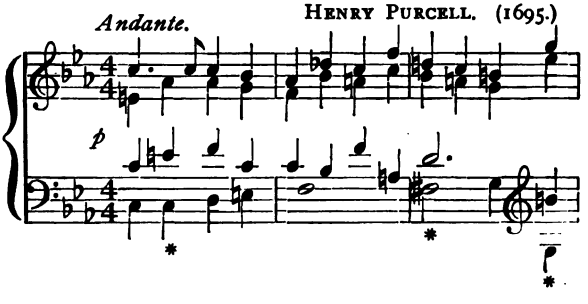
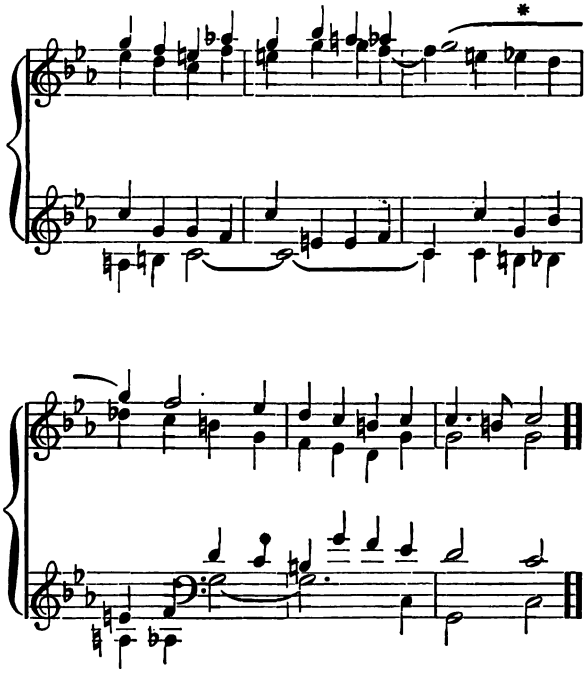
WILLIAM WEBB.

(Bk. III, p. 18. 1653.)

No less than four chromatic triads occur in the little piece taken from Purcell's "Bonduca," (Example 110). These are marked with an asterisk. (*) The whole passage goes plainly to prove what has been pointed out by the late Sir George Macfarren, that Purcell did not use chromatic *passing-notes* to any extent, though he employed chromatic *chords* freely enough. Taken alone more than one part reads as (chromatic) passing-notes; but these being *combined* plain chords result.

Example 110.

FROM THE OVERTURE TO "BONDUCA."

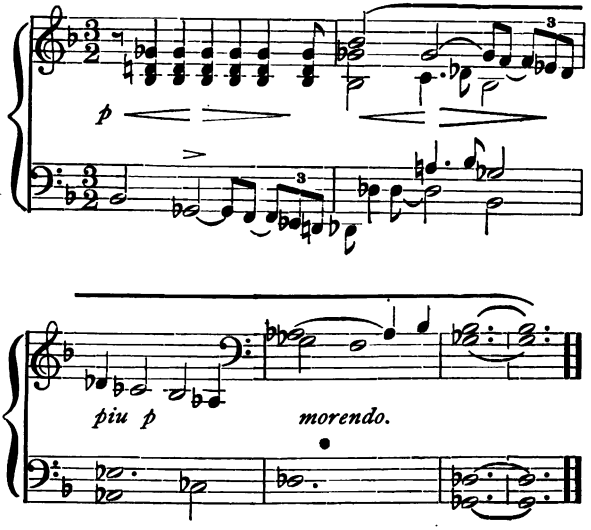
HENRY PURCELL. (1695.)



It is no doubt a wide leap to the art of Richard Wagner, but in Example 111, the same chord under consideration is exhibited in its second inversion, the passage being entirely in the key of G-flat. Note should be taken of the progression of the bass, which descends chromatically, and resolves the augmented fifth itself (D-natural) chromatically, that is, on the note D-flat. The voice part omitted is not essential to a correct understanding of the harmonic structure.

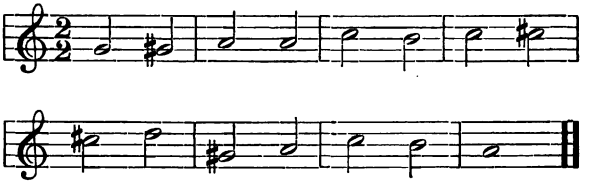
Example 111.

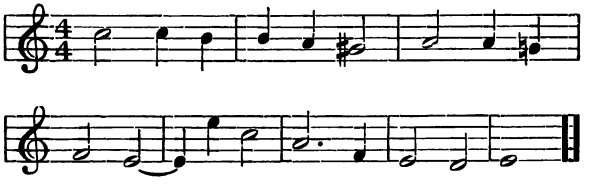
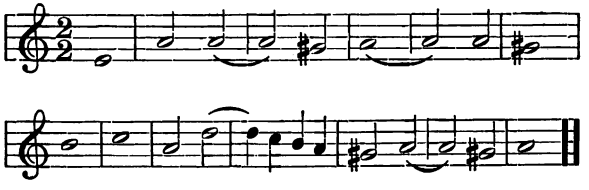
EXTRACT FROM "PARSIFAL." *

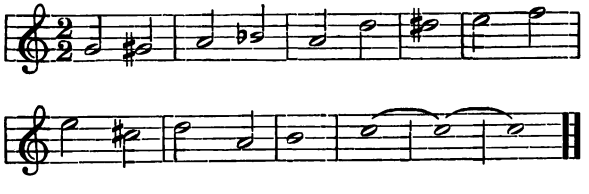
WAGNER.

In the exercises which follow, the student should find little difficulty in introducing the two chords discussed in this chapter. If he does, he should proceed to make out a table for himself, showing what degrees of the melody are available for harmonization by the aid of these two chords;—viz;—the augmented sixth and the augmented triad. The resolutions of the sharp note should be also marked. With such a table before him he may then proceed to the exercises.

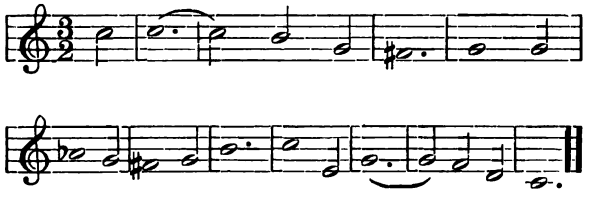
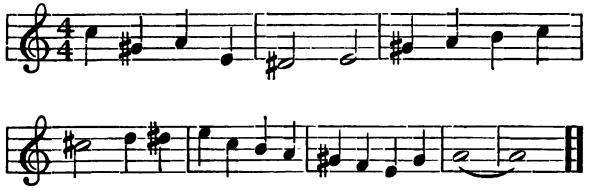
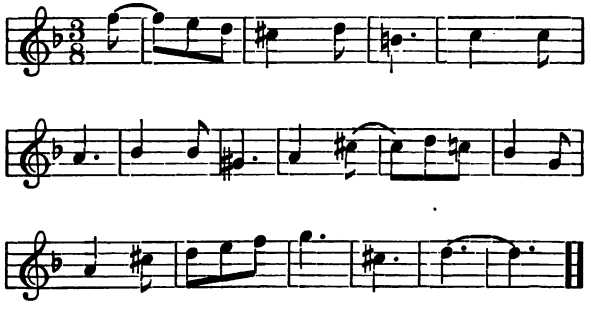
* Page 18, Kleinmichel's Score.

EXERCISE 90. — On the Augmented Triad.



EXERCISE 91. — On the Augmented Triad.

EXERCISE 92. — On the Augmented Sixth.

EXERCISE 93. — On the Augmented Sixth.



EXERCISE 94.

EXERCISE 95. — On both Chords.

EXERCISE 96. — On both Chords.

CHAPTER X.

FURTHER STUDY OF CADENCES.

THE simpler forms of **Cadences** have already been considered. Some of those which follow are no less simple if their ornamental dress be removed; others, however, are rarer forms which are of great historic value, if obsolete.

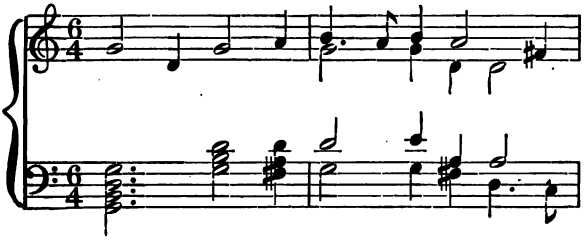
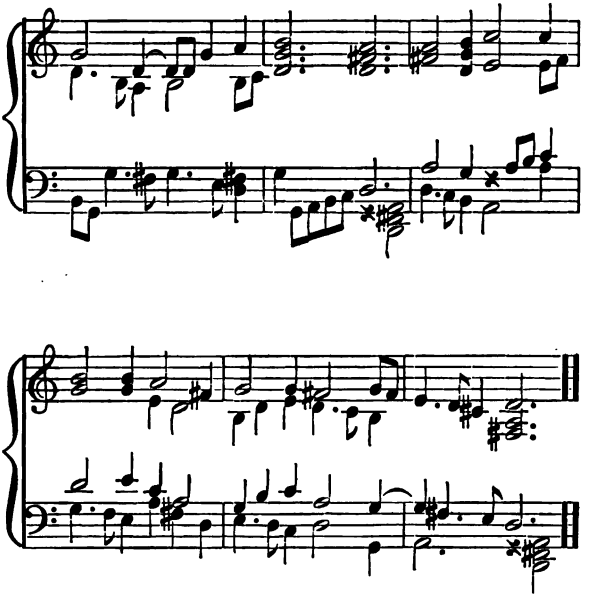
Example 112, copied from the Fitzwilliam Virginal Book, shows a procedure common enough in the Elizabethan period, that is, the attempt to finish an air with the *dominant* cadence. It may be added that not only the *air* had such cadences, but they were retained throughout the series of *variations*, and finally employed in the ending; thus producing a feeling of unrest and instability which doubtless led to their being discarded.

Example 112.

HANSKIN.

"JOG ON, JOG ON THE FOOT-PATH WAY."

From the Fitzwilliam Virginal Book.

Version by RICHARD FARNABY.

The fine old harmonization of Byrde (No. 113), copied from the same source, gives an instance of an uncommon use of the plagal cadence in the last bar. The harmonic basis of the example is extremely simple, and may be read thus:—

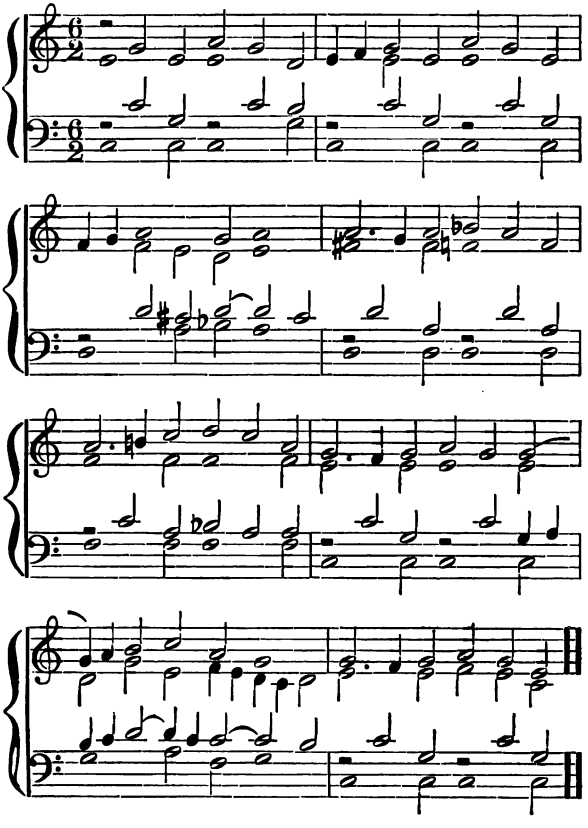
Bars 1 and 2	Tonic.
Bars 3 and 4	Supertonic.
Bar 5	Subdominant.
Bar 6	Tonic.
Bar 7	Dominant.
Last bar	Tonic.

Example 113.

THE HUNT'S UP.

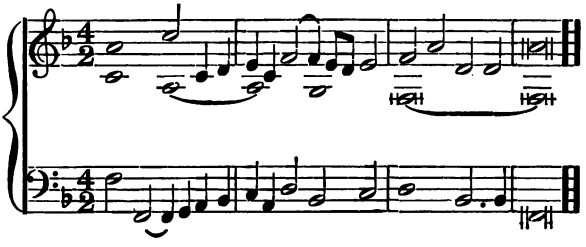
("Pescodd Time.")

From the Fitzwilliam Virginal Book.

Version by WILLIAM BYRDE.

Lasso's example (No. 114) offers a varied form of the plagal cadence, in which the melody takes the unexpected progression seen in the two final chords; apparently this is brought about by the desire to introduce the interval of a third in each of the two chords, in which only three voices are available. Between bars 2 and 3 observe also the "interrupted" cadence;—i. e., dominant harmony proceeding (*not* to tonic) but to submediant.

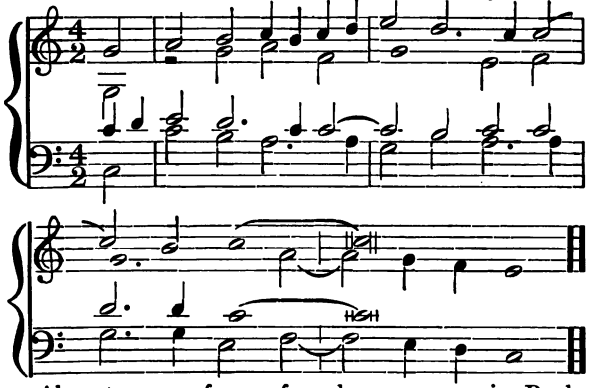
Example 114.

EXTRACT FROM THE MOTET, "SICUT ABLACTATUS EST."

FITZWILLIAM. ORLANDO DI LASSO.

Another and almost modern use of the plagal cadence occurs in our quotation of Willaert's Motet, (Example 115), a composition of the time of Henry VIII. There are two exceptions to modern practice, which may be pointed out in passing. Between the treble and tenor, in bar 1, 7ths occur, produced by the odd suspension in the lower of the two parts; and in bar 2, the leading-note is doubled. Both details would be amended in modern practice.

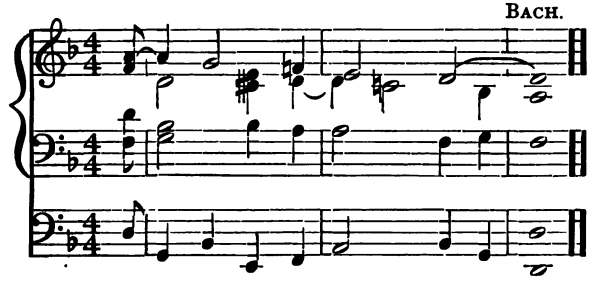
Example 115.

FROM MOTET "QUEM DICUNT HOMINES."

ADRIAN WILLAERT.
(1480–1562)

Almost every form of cadence occurs in Bach. The one we quote (Example 116) illustrates the rare employment of a plagal cadence in the minor *without* tierce de Picardie.

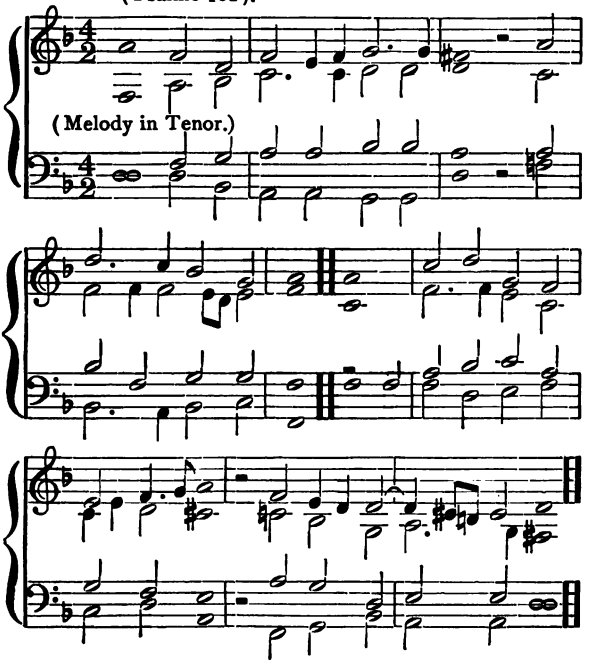
Example 116.

FROM "TOCCATA ET FUGA" IN D MINOR.

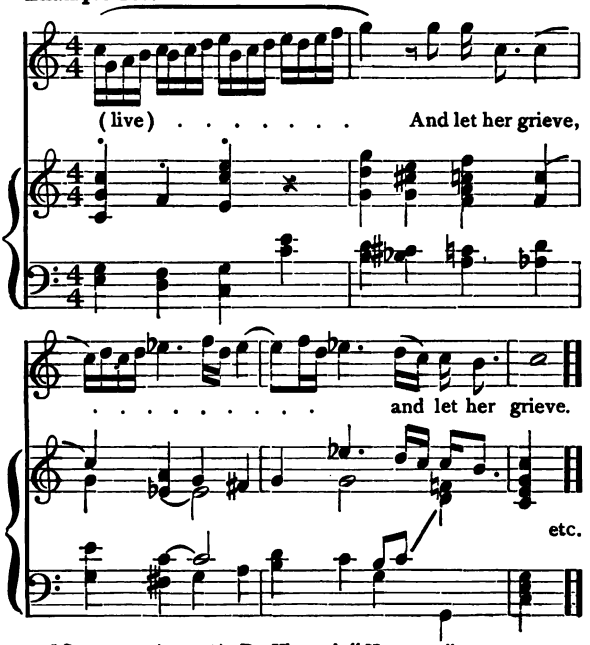
BACH.

Example 117, "Norwich Tune," from Ravenscroft's Psalter, is a harmonization by John Milton, the father of the poet, and an accomplished musician. The final cadence is particularly well contrived, with its *tierce de Picardie;* and apart from the harsh (false) relation in bar 3, there is little that would not pass muster in our own day.*

Example 117.

NORWICH TUNE.

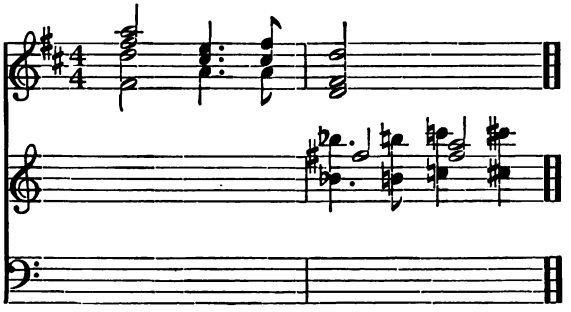
(RAVENSCROFT'S Psalter, 1621.) JOHN MILTON.
(Psalme 102).

*The 8ves between treble and bass (bars 7 and 8) should perhaps be excepted.

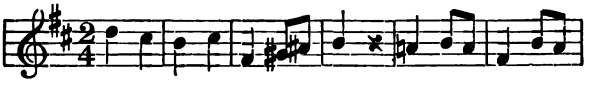
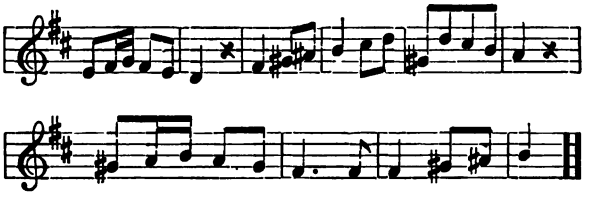
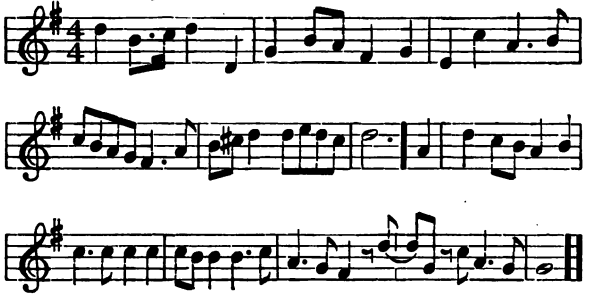
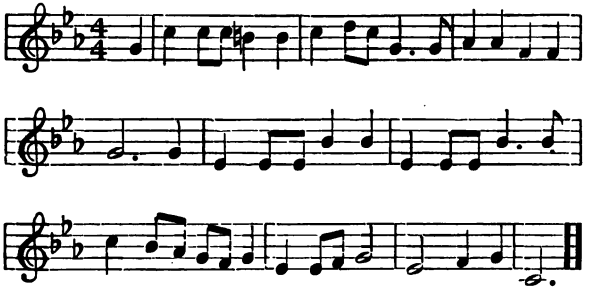
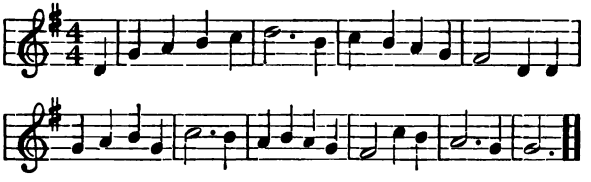
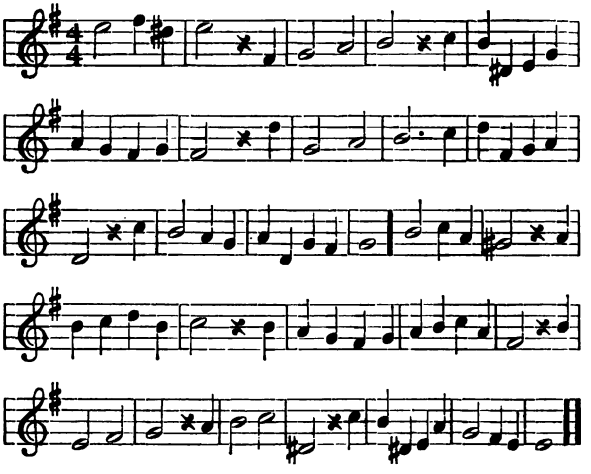
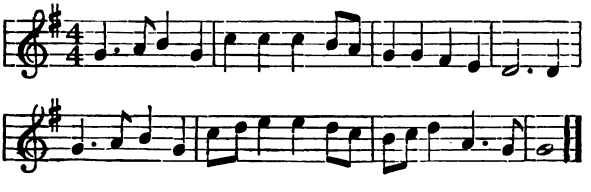
The close connection of the tonic minor and major is more evident in theory than in practice; though it must be admitted that in many of Schubert's Songs practical illustration of the real affinity of the two keys may easily be found. In the following example (No. 118) copied from Orpheus Britannicus (1695), Purcell shows how the master hand of the 17th century could combine with the utmost delicacy these fundamentally similar, but practically conflicting keys.*

Example 118. HENRY PURCELL.

*See page 43 (par. 66), Dr. Vincent's "Harmony."

Our last illustration of unusual cadences (No. 119) is drawn from "Tristan and Isolde," a work which abounds in fine examples of the kind. The novel way in which a perfect close is given by the chorus — here represented by the upper staff — while the orchestra (lower staff) enters with a chromatic effect produced by the use of an augmented triad, gives the impression of an interrupted cadence, probably an invention of Wagner.

Example 119.

EXTRACT FROM "TRISTAN AND ISOLDE."

For obvious reasons the chapter concluded does not necessitate direct exercises upon it. The opportunity is therefore taken to give a set of six exercises bearing generally on the matter which has gone before, without inviting the use of extraordinary cadences.

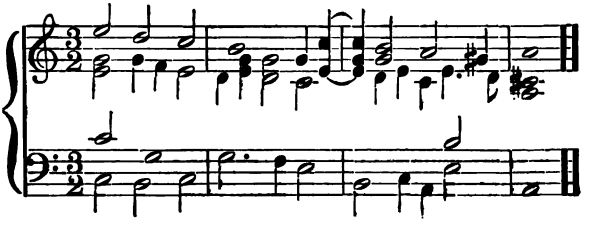
EXERCISE 97.

EXERCISE 98.

EXERCISE 99.

EXERCISE 100.

EXERCISE 101.

EXERCISE 102.

CHAPTER XI.

SUSPENSIONS, PEDALS, etc,

Suspensions have already been admitted in the course of numerous examples; only brief reference will therefore here be made. From the point of view of melody, a suspension is generally recognized by its being a "tied-note" which *falls*. The interposition of one note need not prevent the suspension if the fall finally takes place. Retardations and suspensions were originally synonymous, so that a passage of sixths by the retardation of the top part became a series of suspended sevenths. The first step in the development of the suspension was the introduction of a different chord beneath the resolution.

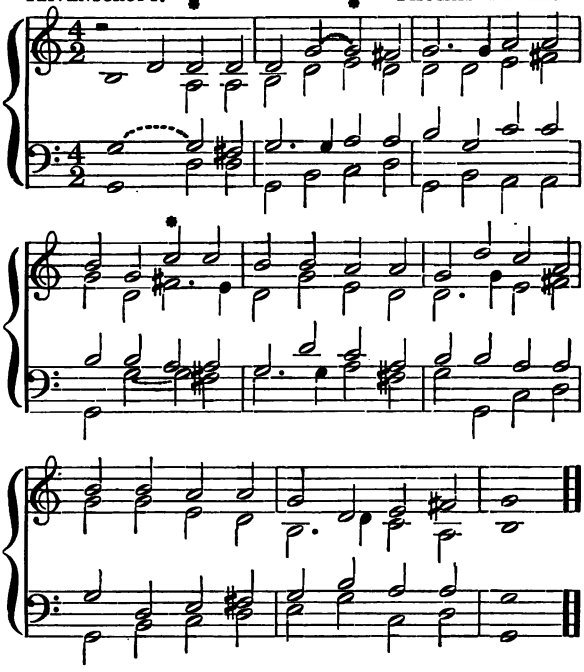
The student is warned *not* to use a suspension of a note together *with* such a note. The quotation from Dowland (Example 120) illustrates what is meant. Such discordances are better left alone. In the famous Canon of Tallis (Example 121) effective instances of the suspension occur in the opening bars. The "ties" are shown by the dotted lines.

Example 120.

JOHN DOWLAND.

Example 121.

"PRAISE THE LORD, O YEE GENTILES."

Canon "two parts in one."

RAVENSCROFT. THOMAS TALLIS.

This old form of Tallis's Canon is of simple harmonization. Note, however, the fifths in bar 2, and the unusual suspension (in the bass) at bar 4.

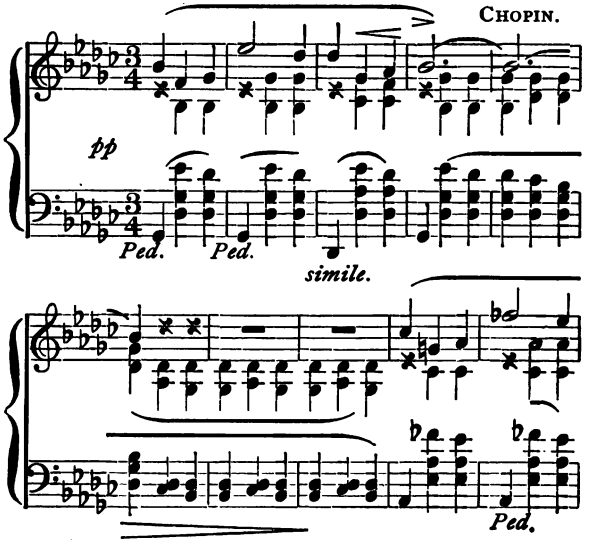
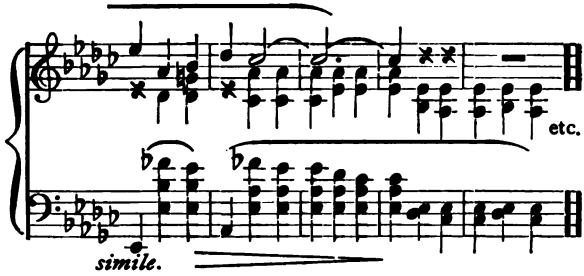
A short collection of examples of the employment of **Pedals** will tend to show how a single note, properly introduced and quitted, may be sustained at

any length with widely diverging harmonies heard simultaneously. Such a note is "properly introduced" by any chord of which it is an integral part, and the same condition should be observed at the end of its duration. The early instance quoted from Hucbald in our Preface should be examined in this connection. (See page iv).

The extract from Chopin (Example 122) gives a simple tonic pedal for the two opening bars, then a dominant, and, more uncommon than these, a mediant pedal in the upper part (see bars 4, 5 and 6.) The same passage is repeated, in sequence, one step higher.

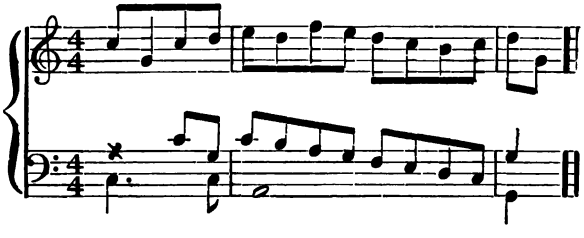
Example 122.

EXTRACT FROM SONATA IN B-FLAT MINOR.



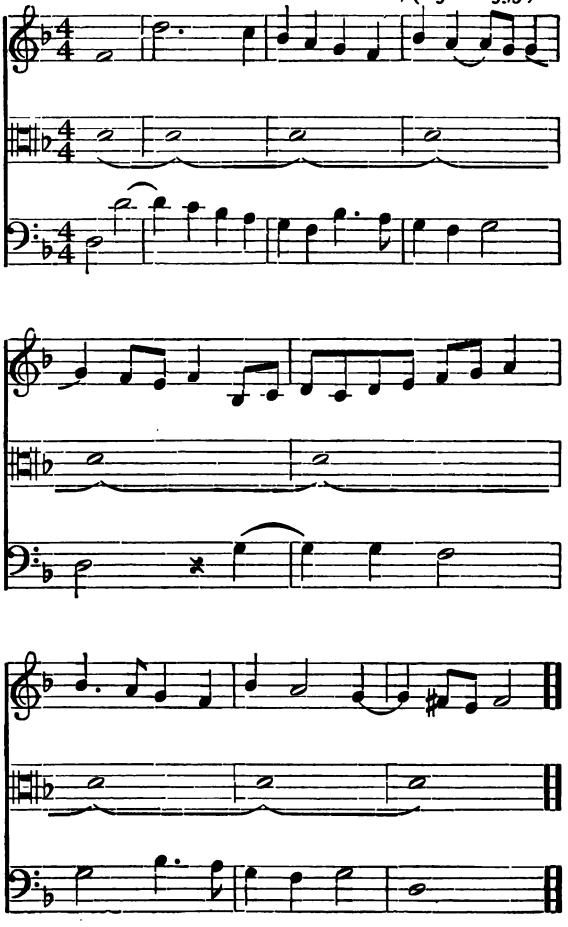
The three-part example from Cesti (No. 123) shows the use of a pedal on the sixth of the major scale, the other parts flowing quite naturally but freely to the half-close.

Example 123.

MARC ANTONIO CESTI.

Goës' * example (No. 124) an early sixteenth century composition, introduces us to a tonic minor pedal sustained with much ingenuity in the middle part. The tierce de Picardie occurs in the final bar.

* A Portuguese amateur of great musical distinction. See Hawkins' "History."

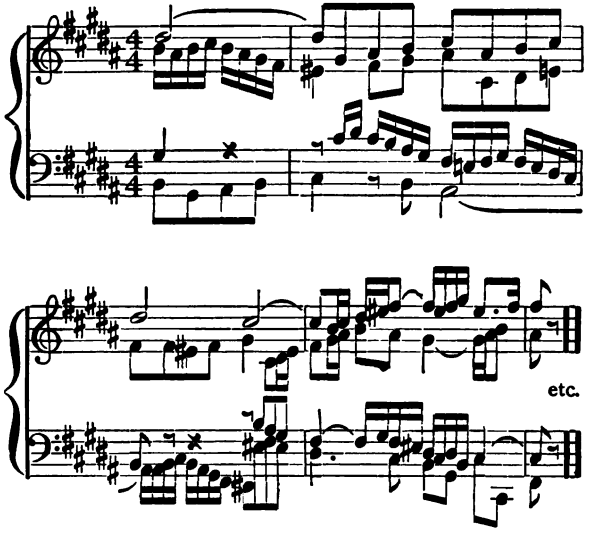
Example 124.

DAMIANUS à GOËS, (1501–1553).

We give below (Example 125) a specimen of that very unusual phenomenon, — a leading-note pedal. (See the second half of bar 2, in the bass.) The whole passage is worth study, the imitation being extremely effective and melodious. The passage might equally well have appeared in our chapter on passing-notes.

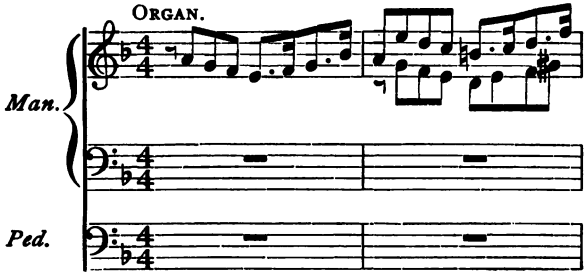
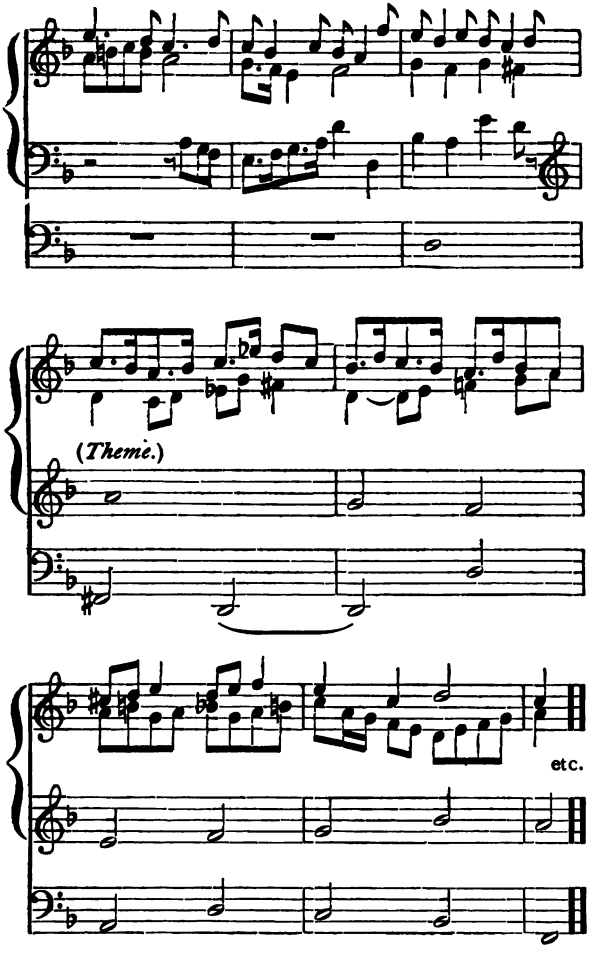
Example 125.

EXTRACT FROM THE FUGUE IN B (No. 23).

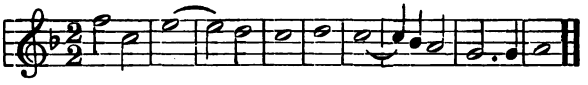
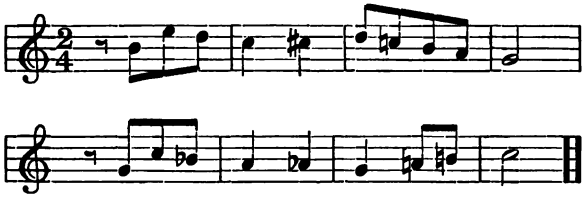
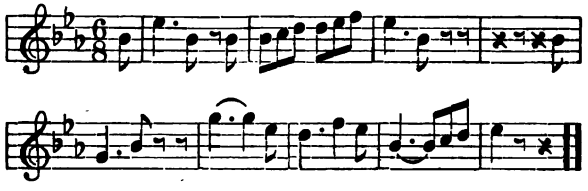
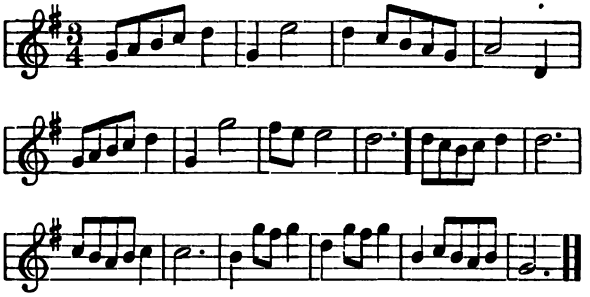
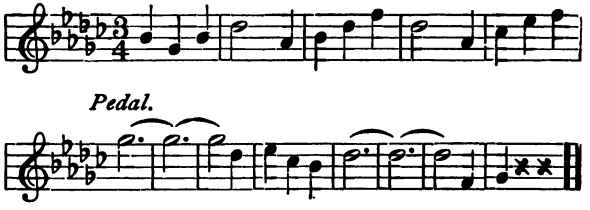
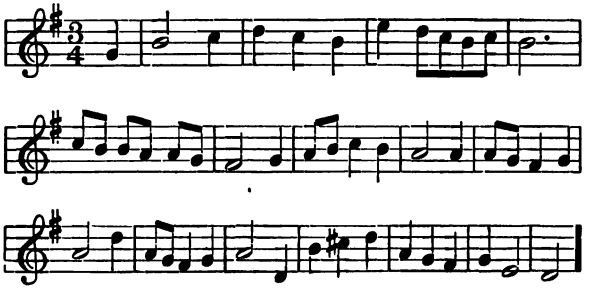
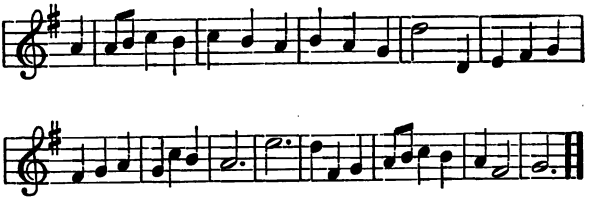
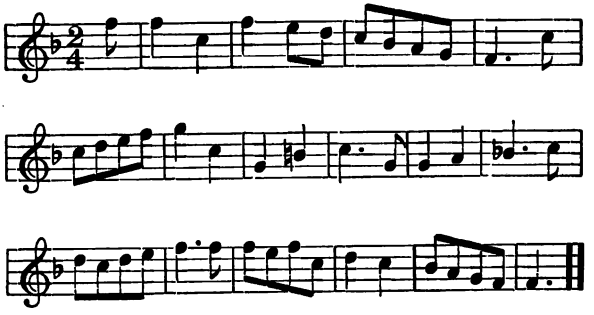
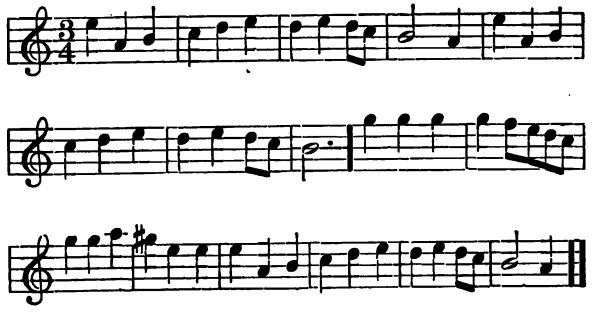
Forty-eight Preludes and Fugues.

J. S. BACH.

NOTE.—A fine instance of the capabilities of a pedal with rapidly changing harmonies is seen in the Second Ballade (for Piano) of Brahms. The passage is too long for quotation here. But students are recommended to peruse the second part of the piece marked "*molto staccato laggiero*" and twenty bars onwards.

Though there is still a chapter to follow dealing with melodies set in examination papers, a selection of more or less knotty problems treated practically, we have now traversed all the ground necessary for an intelligent understanding of our subject. Some would perhaps expect a chapter on the elevenths and thirteenths, compound chords, if we may so call them, or in place of these, a more elaborate consideration of the sevenths. I may refer all such to Dr. Vincent's "Harmony," pages 81–115, where these matters are fully discussed. Nor is there space for a proper study of imitation, which in actual practice is so very necessary for elegant part-writing. One example, however, may be given (No. 126) in lieu of precept. The theme (in tenor) supplies the rest of the material which surrounds it; that is to say, that the phrases employed in the other parts are derived from the theme and employed in imitation. For this particular class of music the student is referred to the Choral Preludes of Bach, which not only contain exquisite workmanship, but also the most expressive music ever designed for the organ.

***Example 126.** E. DUNCAN.

* From a Prelude in F (Vincent Music Co.).

(Theme.)
etc.

A selection of exercises is offered by way of conclusion, bearing on what has gone before in the same manner as those given at the end of the last chapter. In a few of them the special opportunity for pedals, imitation or suspension is indicated. The remainder may be taken as supplementary exercises on general harmony.

EXERCISE 103.—Add two parts introducing suspensions.

EXERCISE 104.—Introduce imitation.

EXERCISE 105.—Introduce imitation.

EXERCISE 106.—Introduce imitation.

EXERCISE 107.

EXERCISE 108.

EXERCISE 109.

EXERCISE 110.

CHAPTER XII.

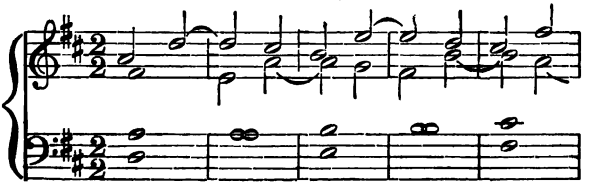
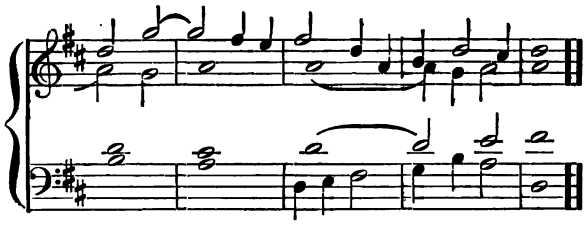
EXAMINATION PAPER MELODIES.

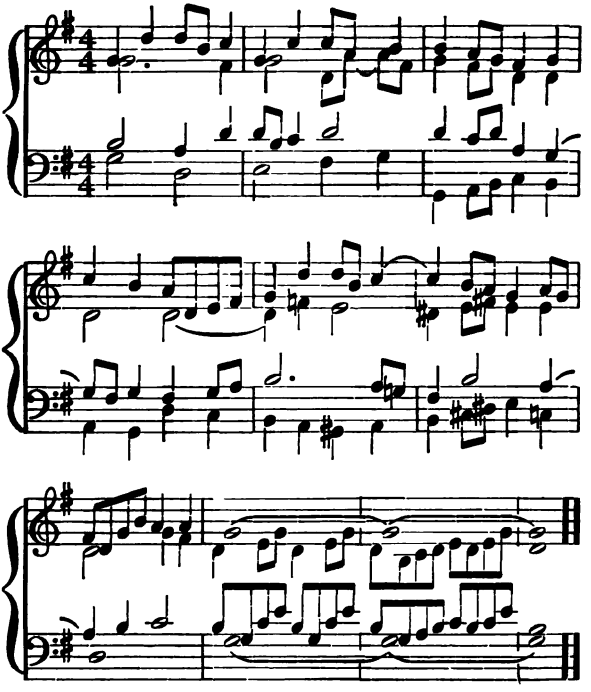
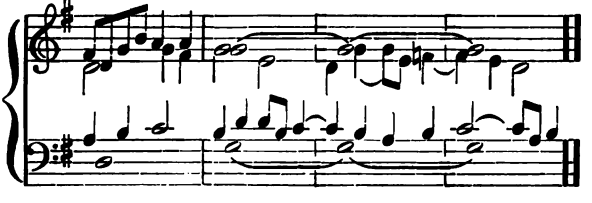
Extracts and Adaptations of Melodies from some of the leading Examination papers of the Universities and Musical Colleges.— In order to derive the utmost benefit from the following examples, the student is recommended first of all to copy out the melody (each in its turn), then study it, and work it out; and finally to compare the details of his working with the version here given. It is not to be expected that the two versions will literally agree, since the same melody always admits of several kinds of harmonization.

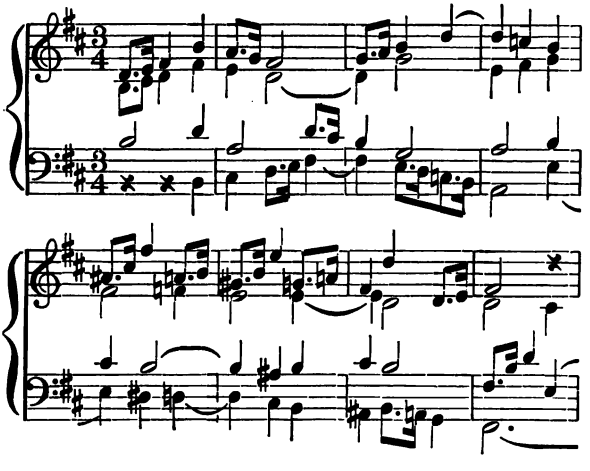
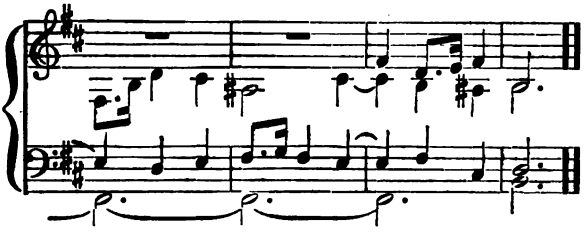
[Note on Example 127.]

The two opening bars of melody give a plain hint of suspension; answered in sequence, one step higher, in the third and fourth succeeding bars. Let the parts strictly maintain the sequence, as long as possible. The treble phrase invites an imitation, which is perhaps most easily managed by the alto. The chords used are all triads and sixths, which are always favourable to the introduction of simple suspensions, such as the 4 3; the 7 6. In the penultimate bar (No. 9) the minim in the treble is a disguised suspension. Had it been written as a tied-crotchet its treatment would have been more obvious.

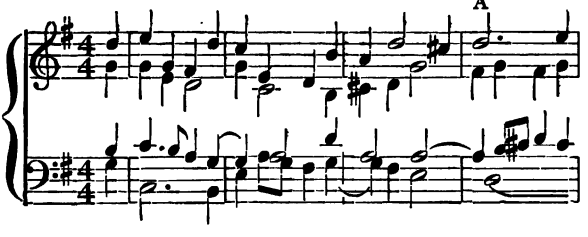
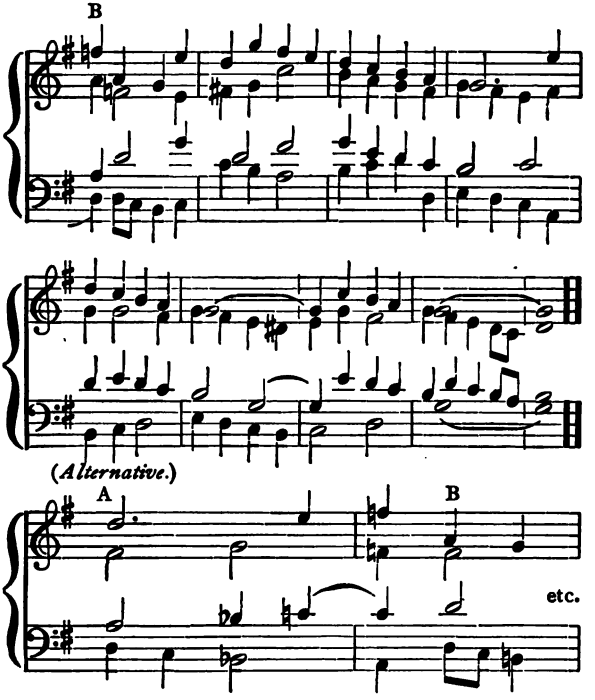
Example 127.—Melody given.

Adapted from a paper set for the A. R. C. O. Exam.

The melody of this example (No. 128) was set at a prominent examination some years ago, and like others of its kind appears to present difficulties not usually met with. Thus the sustained note at the end for three bars requires exceptional treatment, as few melodies conclude in this manner. The figure at the beginning seems awkward to harmonize, owing to the return to the tonic, at bar 2. A closer examination of the initial phrase will show that the principal notes are numbers 1, 5, and 4, the two quavers having the appearance of an ornamental resolution of the 5th. At first sight the submediant seems the best bass, unless indeed we keep a pedal for the two opening bars, which is rarely an effective or vigorous harmony in the beginning of a piece. Look at the treble of bar 2. It reads 1, 4 (4 2) 3. The 1 and 4 make answer to the 1 and 5 of the first bar. Better include each of the two notes in one chord, so the 1 to 4 will be a form of the subdominant, just as the first chord will be the tonic. It will now be seen that we still require a chord for the second part of bar 1. Let it be the dominant, because that will lead easily to the subdominant of bar 2, and also because it is an effective progression (in contrary motion) from the tonic. In bar 5 the harmonies of the same figure are very properly varied. Two endings are given, each making use of the figures suggested by the treble. In cases where the final note is much prolonged, it should be assumed that the other parts must continue, in spite of the restrictions imposed by the melodic pedal, for such the holding-note in reality becomes. The plagal cadence should at once suggest itself as having a treble note (No. 1) common to both its chords. The best way, however, is, as in our example, to take some characteristic phrase from the melody and weave it into some simple variation of the subdominant and tonic chords, taking care not to stray too far away from the end, which is so near at hand.

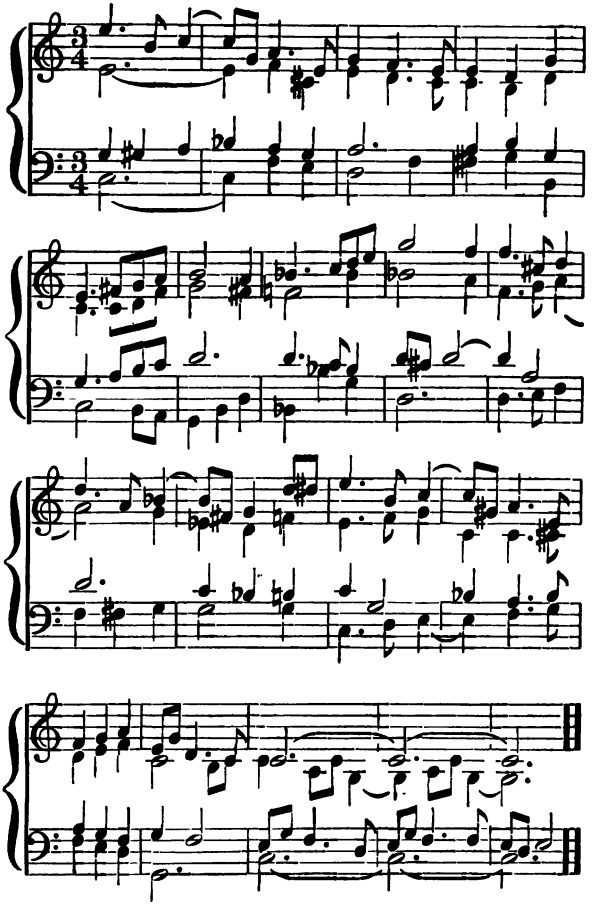
Example 128. — Melody. A. R. C. O., 1882.

Alternative ending.

The minor melody which we have worked (No. 129) may be taken as a fair specimen of the more advanced class, calling for considerable care in the treatment of details. So marked a figure as that announced in the melody of bar 1, should be carefully noted for reproduction where opportunity offers. The eighth bar and the two following give such an opportunity, and a very easy one; for we may fill them in as we choose, providing only we are ready to take up the melody again for the final bars (Nos. 11 and 12). Now as the melody breaks off and resumes on the dominant, it will be an obvious plan to maintain such a harmony as will suite both tags of the same, namely a dominant pedal; which is what has been done. The remaining details are already covered by previous remarks on parallel examples.

Example 129. F. R. C. O., 1882. (Adapted.)

The salient features of the melody at No. 130 may be summed up in briefer fashion. The wide skips in the opening bars must on no account be imitated in the harmony. Let them be included in the chords chosen, so that the E and G (of bar 1) form part of the same triad, and only a little movement be allowed the next pair of notes, namely F-sharp and D. Two methods are given of treating the fourth and fifth bars, both equally natural. (See A and B.) Care must be had that the last four bars be not too monotonous. The descending scale of melody sets a hint for the kind of movement to be maintained, for maintained it certainly must be, while the G semibreve is at rest. Moreover the full close must not be thought of until the penultimate bar (No. 12). Lastly it is advisable to keep the movement going during that bar, as shown.

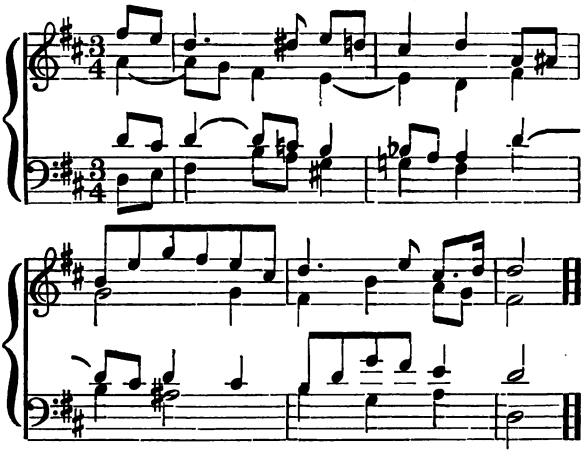
Example 130.

F. R. C. O., 1882. (Adapted.)

The special features of Example 131, another melody harmonized, lie in the hitting off in an effective manner the chromatics, and the observance of the sequence in bar 9, and the preservation of some sensible movement in the three last bars. At any rate these are the objects aimed at. Let the student always endeavour, during any pause in the melody, to introduce material such as chromatics, passing-notes, or any characteristic phrase that will keep the interist alive during the passiveness of the melody.

Example 131.

F. R. C. O., 1882. (Adapted.)

The harmonization presented in No. 132 bears out the recommendation given in the last comment made on the previous example. The features are here all strongly marked. From the start imitation should commend itself, while at bar 4 the melodic phrase offers a ready opportunity for reproduction, in a modified form, in the very next bar.

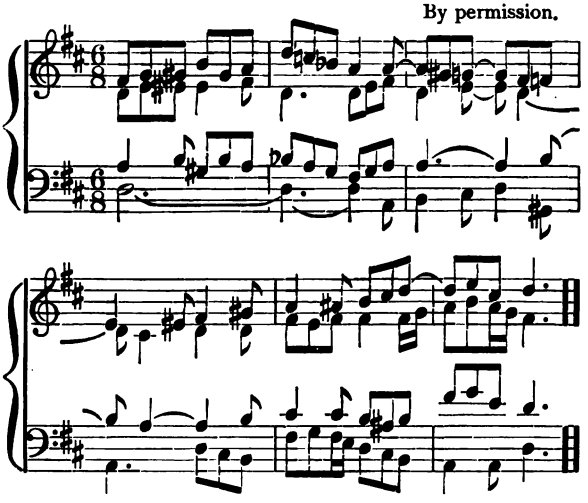
Example 132.— Add three parts to the Melody given.

London Mus. Bac.

The melody drawn from The Incorporated Society's Book (and here presented in harmony, No. 133, by permission), in spite of numerous chromatics has but a simple harmonic basis. Thus the bars 1 and 2 begin and end on a tonic foundation, while the tenor voice-part accompanies the melody in its chromatic course; this is quite naturally balanced by the progress of the two succeeding bars (3 and 4) being practically founded on the dominant. Care must be

taken in the final bars of such a piece. After the sluggish harmonies employed, movement of a more determined kind was called for. This is imparted by the rapidly changing chords of the two concluding bars.

Example 133.

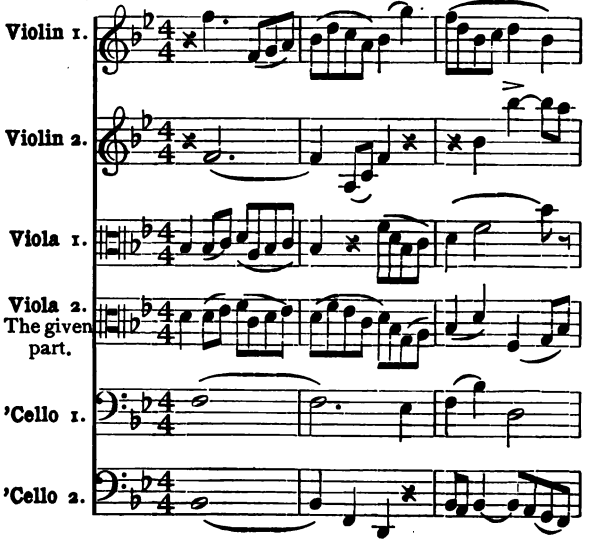
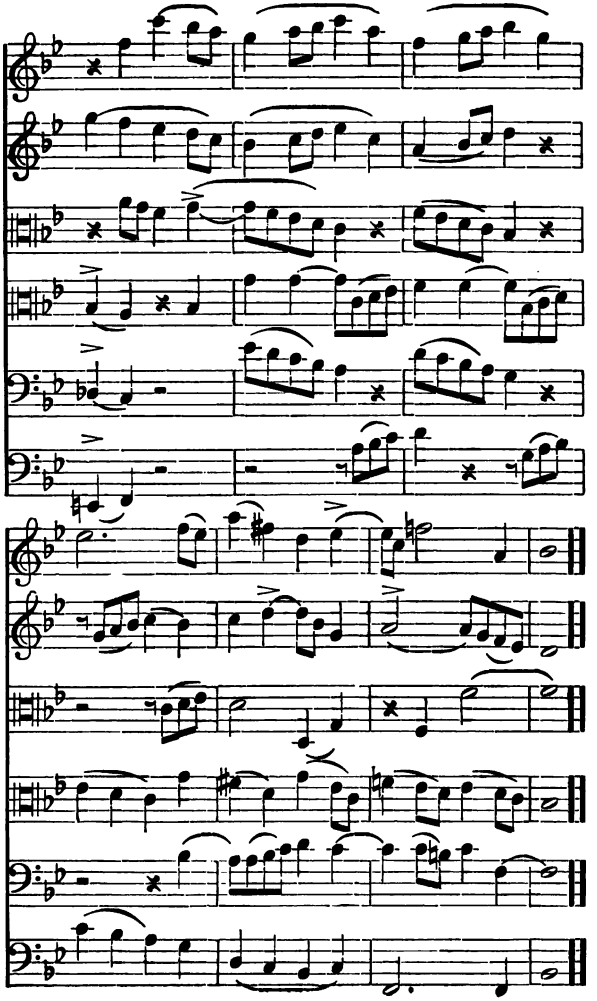
INCORPORATED SOCIETY MELODY, No. 647.

By permission.

Our final example (No. 134) is fittingly chosen from a paper set for what is perhaps the most coveted musical degree in the world, namely the Oxford Doctorate. Strictly speaking such an example is rather contrapuntal than melodic, though the subjects have much in common. The theme granted appears in the part assigned the viola, and, round this, suitable harmony (an addition of five parts) was called for, which might suit stringed instruments.

Little need be said in further explanation of the aim of the example, which is less complicated than some of those that have gone before, despite its six parts. In the course of the work, recommendation has been made of the practice of harmonizing melodies placed in the tenor. All the simpler melodies used in this work might be put to such employ; as in the principal examinations some such exercise is always called for.

Oxford Mus. Doc.

Add five parts to the viola (second) part given: so that there will be 2 violins, 2 violas, and 2 'cellos. Mark the phrasing and bowing.

Example 134.

APPENDIX.

THE Appendix of examples which follows should help to further illustrate the gradual growth of Harmony, which is also *one* with the *Harmonization of Melodies*. No attempt has been made to follow the actual chronology, which is more usefully preserved in the histories of Hawkins and Burney, to which all thorough students of the subject of Harmony must finally go. What little history incidentally arises in the paragraphs here given, it is hoped will tend to brighten the study of the examples and encourage a desire for fuller knowledge, if not for individual research.

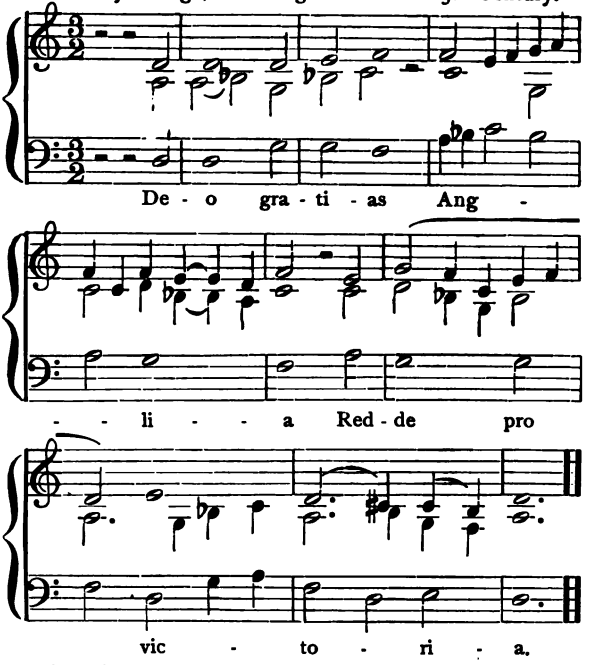
Although the 13th century Round—"Sumer is icumen in"—has often been quoted as the earliest known specimen of harmony, a few anterior examples exist. Those of native origin are mostly collected and reproduced in facsimile in the pages of *Early English Harmony*, edited by Professor Wooldridge for the Plainsong and Mediæval Music Society. Others, almost equally ancient, of continental origin, may be found in Coussemaker's "L'Harmonie Au Moyen Age," and elsewhere. Such antique specimens, however interesting, are scarcely of direct practical use to the modern student. Only a few fragmentary examples, such as those drawn from 15th century carols (Example 38, etc.) are therefore included in these pages.

Byrde and other writers of the Elizabethan day claim our attention until we reach the period of Dowland, late 16th century. Henry Lawes and after him Henry Purcell lead us forward to the light of the 18th century, after which it would appear we must turn to other countries for examples of what music at its best can show, though native art has been by no means idle. The following table of dates will enable the student to take a rapid survey of the periods to which our examples refer.

A comparative table showing the dates of the composers of the examples, English and foreign.

Dunstable (John)	(circa)	1400–1453	Hucbald	840–930	(circa)
Henry VIII		1491–1547	Josquin de Prés	1450–1521	(circa)
Tallis (Thomas)		1520–1585	Mouton (Jean)	1475 1522	
Edwards (Richard)		1523–1566	Willaert (Adrian)	1480–1562	
Byrde (Wm.)		1538–1623	Goës	1501–1553	
Farnaby (Giles)		1560–1600 (circa)	Lasso	1532–1594	
Dowland (John)		1562–1626	Monteverde	1567–1643	
Weelkes (Thomas)		1570–1620 (circa)			
Ravenscroft (Thomas)		1582–1635			
Lawes (H.)		1595–1662			
Webb (William)		1605–1665			
Milton (John)		1590–1646	Feroci		
Playford (John)		1623–1693	Cesti	1620–1669	
Purcell (Henry)		1658–1695	Stradella	1641–1681	
Greene (Maurice)		1696–1755	Bach	1685–1750	

Handel	1685–1759
Leo	1694–1746
Rinck	1770–1846
Beethoven	1770–1827
Field (John)	1782–1837
Spohr	1784–1859
Loewe	1796–1869
Schubert	1797–1828
Goss (Sir John)	1800–1880
Berlioz	1803–1869
Schumann	1810–1856
Brahms	1833–1897
Wagner	1813–1883
Tschaikowsky	1840–1893
Dvorak	1841–1904

Example 135.
From a MS. roll in the Library of Trinity College, Cambridge. 15th Century.

The above example (No. 135) is a fair specimen of 15th century three-part harmony.* Thirds were omitted, passing-notes were clashed together, and the whole structure was considered rather from a melodic or contrapuntal point of view than as harmony in our sense of the word. The cadence, it may be added, was a usual one of the period, and curiously enough ends with 7, 6, 8 as the melody-

* All the flats, and the sharp, are absent in the M.S.

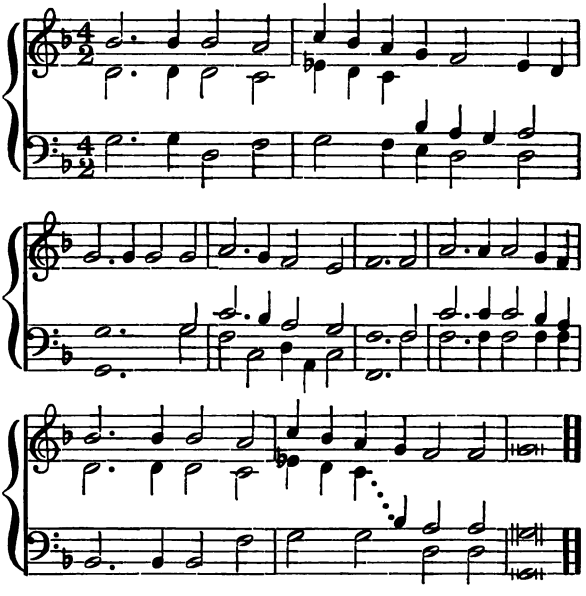
notes. The accompanying alto notes, hopeless as they look, are correctly transcribed.

Example 136.

"O MY HEART."

(A Song for Three Voices.)

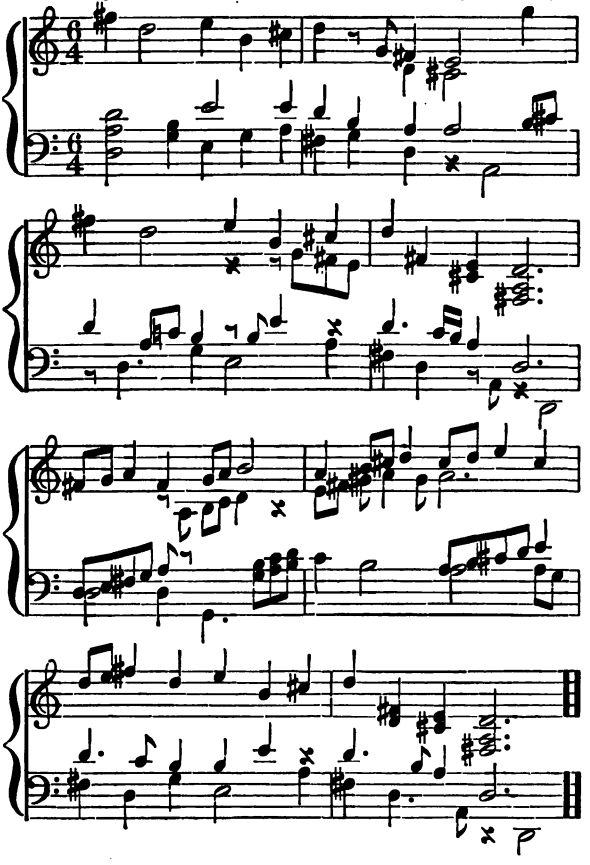
HENRY VIII. (1491–1547.)

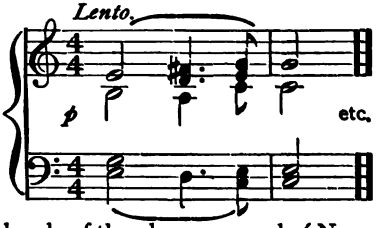
From a Manuscript in the British Museum.

Little apology is needed for the introduction of a piece of composition of so august origin, and I believe, hitherto unprinted. The student will note with amusement the free use of consecutives in bar 2. The air, however, is not without merit; nor indeed is the harmony.

Example 137.

PAWLES WHARFE.

From the Fitzwilliam Virginal Book.

GILES FARNABY. (Circa 1560–1600.)

Farnaby's excellent harmony (Example 137) might well have been cited as an early example employing an unprepared dominant seventh, (see last note of second bar in the melody). It is also rich in passing-notes. The tenor part in bar 4 quaintly enough passes through the *minor* 7th of the scale. Compare also bars 6 and 7, where C-natural is similarly used. There is scarcely a brighter little melody within the compass of these pages, and the rhythm is far from common.*

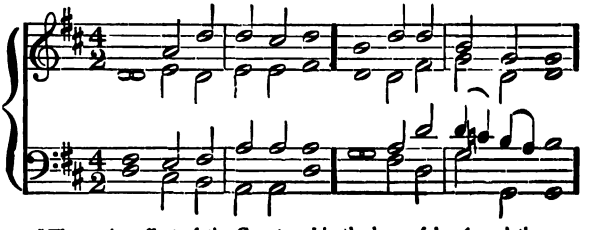
Example 138. WAGNER.

The chords of the above example (No. 138) would easily pass for an old-fashioned progression; nevertheless the student may find them on page 226 of Kleinmichel's score of "Parsifal."

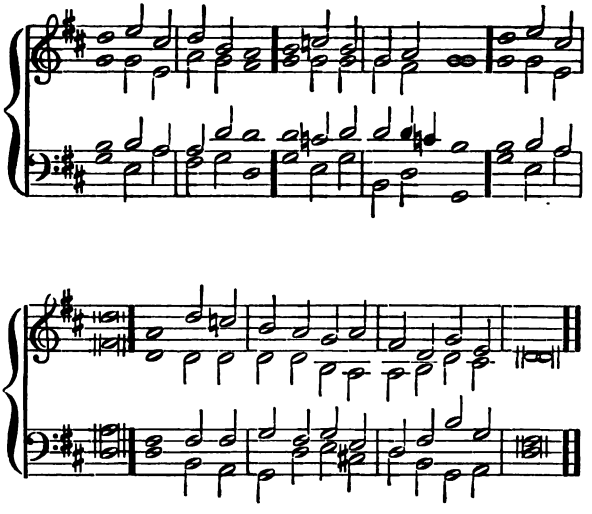
Example 139.

"PROPER TUNE."

(Psalm 148.)

PLAYFORD'S "Introduction."



*The quaint effect of the C *natural* in the bass of bar 6, and the consecutive 5ths in the last bar may be noted.

The "Proper Tune" set to the 148th Psalm (Example 139) is remarkable for the singular alternation of the tonic and subdominant closes, which occupy the whole piece. Note also the arpeggio-like opening of the melody. In slow music it is not satisfactory to treat such notes as part of the same chord. Better vary it slightly, as shown, keeping the bass near at hand, and avoiding any wide movement in any part, as the treble skips so prominently. The third and fourth bars, though emphasizing the subdominant chord, do not permit of any use of the perfect cadence to the subdominant; the tenor is therefore made to hint at the *missing* chord, (a minor 7th on D), by means of passing-notes. The endings of the lines give

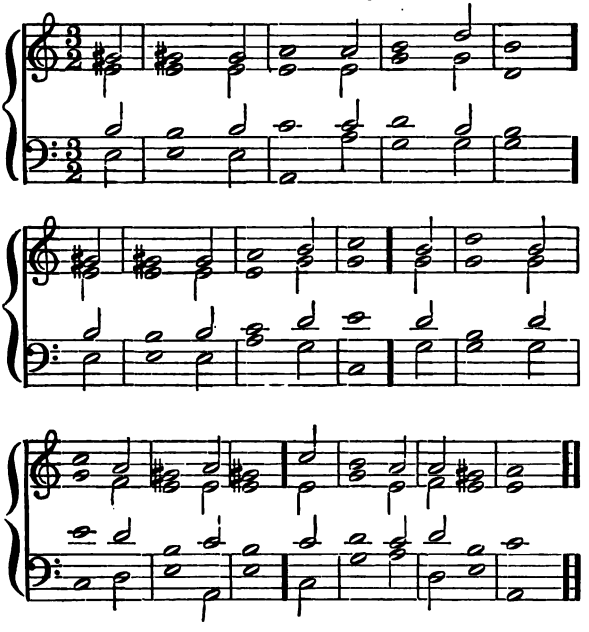
the cadences in the following order: — Tonic,
Subdominant,
Tonic,
Subdominant,
Tonic,
Tonic,—

a truly remarkable (and monotonous) list.

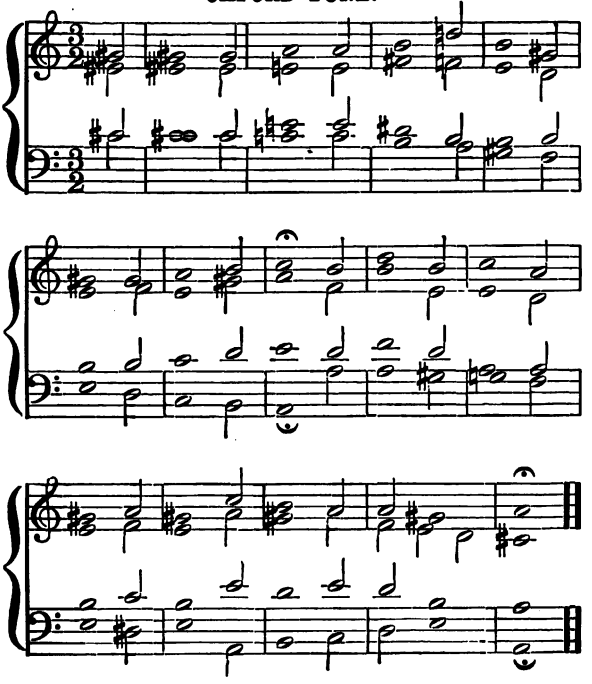
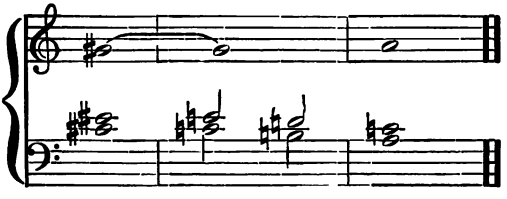
Example 140.

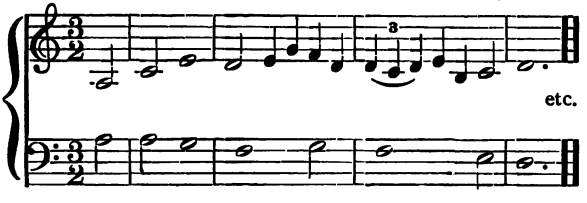
OXFORD TUNE.

(Psalm 4.)

From "An Introduction to the Skill of Musick."
JOHN PLAYFORD.

Playford's "Introduction" yields us an example of an old tune harmonized throughout with triads (Example 140). The beginning on a leading-note was by no means uncommon as regards the melody of old pieces. Immediately following will be found a modernization of the same air, in chromatic harmony, made by the editor in the manner of Grieg, if it be not presumption to say so. (See Example 141.)

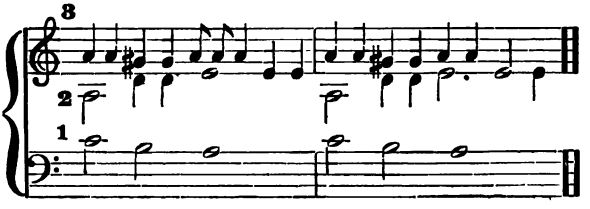
Example 141. — In Chromatic harmony.

OXFORD TUNE.

The opening is founded on the mediant triad (with major 3rd) of the *tonic major* scale. The sudden modulation to A minor, with no note in common, is comprehended by examining the following extension of the same thing.

Example 142.

From the Oxford version of the Agincourt Song. (15th century.)

The next two examples may be taken in connection with the chapter on passing-notes. The "Oxford" version of the Agincourt song contains the bars quoted at No. 142. The second bar actually contains a dominant seventh, unprepared, though it is brought about by the singular use of ornamental notes shown.

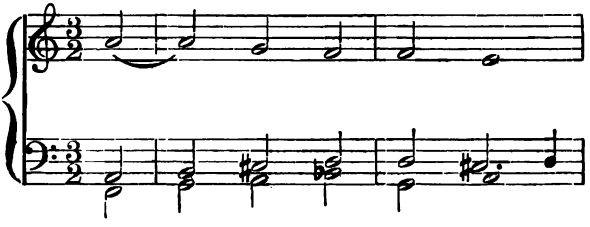
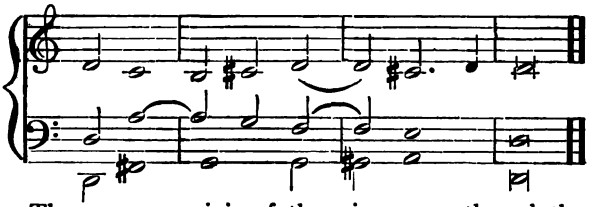
Example 143.

A CATCH FOR THREE VOICES.

DEUTEROMELIA. (1609.)

Three blind mice, etc.

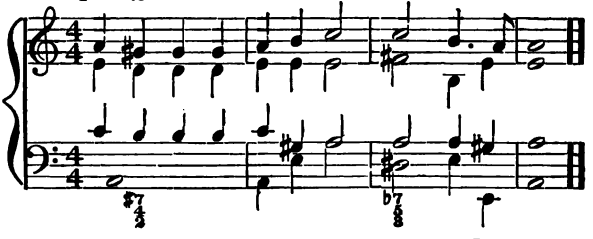
This venerable fragment of harmony (Example 143) is copied from Ravenscroft's wonderful old collection, entitled "Deuteromelia" (1609). To read the little melody aright, we must begin at the figure 1, then turn back to 2, and lastly take the top line as the completion of the melody. The quaint effect of *no third*, in the 3rd chord of each bar, must not be overlooked.

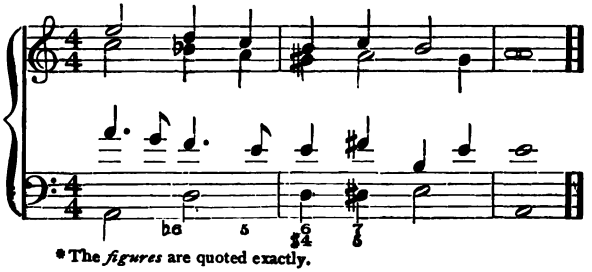
Example 144.

STRADELLA. (1645–1681.)



The common origin of the minor seventh and the diminished seventh on the subdominant, it is pointed out by Sir Hubert Parry, is seen in the example above given from Stradella (No. 154). See bars 2 and 5. A much earlier use of the diminished 7th has already been given in Example 94, by Dowland. Two more instances are here added (Nos. 145 and 146) from Purcell's "Art of Descant" (1683.)*

(Art of Descant).

Example 145. PURCELL.

Example 146. PURCELL.

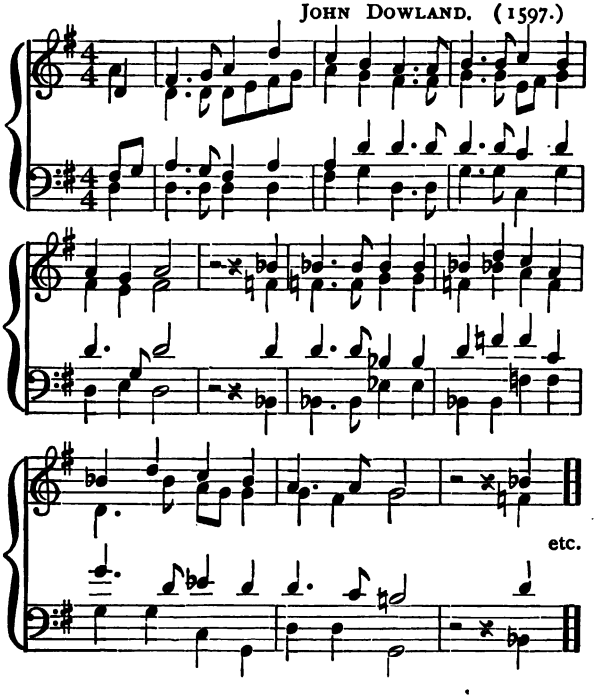


*The *figures* are quoted exactly.

Purcell, in the essay alluded to in our last paragraph, speaks of "two discords, the sharp seventh and flat seventh mightily in use among the Italian masters," (see our example No. 145, chords 2 and 8). Example 146 is interesting as well for the unprepared diminshed 7th (in bar 2) as for the Neapolitan 6th, an early instance, in the very first bar.

Example 147.

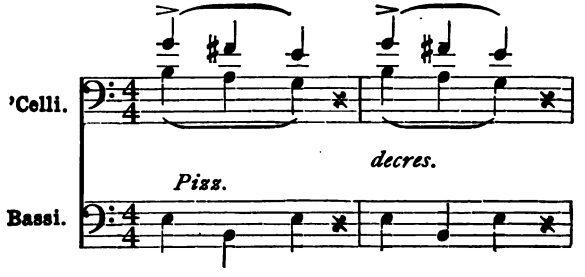
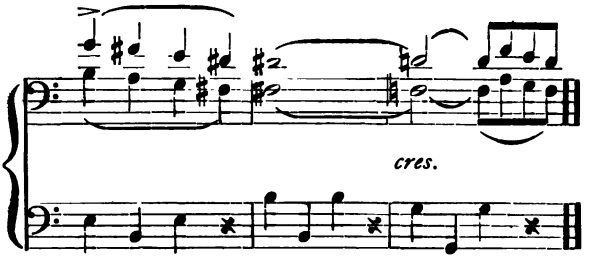
EXTRACT FROM "AWAY WITH THESE SELF-LOVING LADS."

JOHN DOWLAND. (1597.)

Modulation in the 16th century was of an extremely cautious nature as a rule. Exceptional cases like the preceding (Example 147) can, however, be found, especially in English compositions of the period.

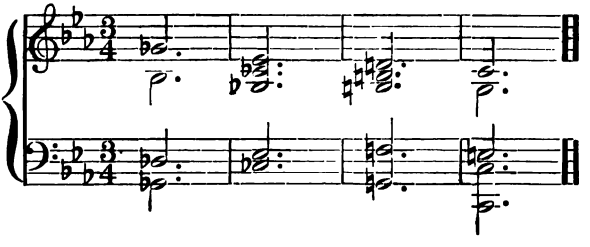
Our last quotation is from Schubert, and shows a beautiful and striking progression (Example 148), which has been justly declared by Professor Prout to be one of the "most beautiful and novel ever written." In all probability this is its first appearance, though no one need be surprised if it be discovered in Bach. It is also perhaps of little consequence who first used the progression; for those who can use it well will not be in danger of being accused of anything more than the common indebtedness which the old masters themselves had for their forerunners. Dvorak's use of the same modulation is also added. (Example 149.)

Example 148.

EXTRACT FROM SYMPHONY IN C MAJOR.

SCHUBERT.

Example 149.

EXTRACT FROM "SPECTRE'S BRIDE."

DVORAK.

THE END.

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